

# THE ILLUSTRATED LONDON NEWS

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## "THE COUNTRY SUPPORTS THE CASE YOU HAVE MADE": MR. PHILIP SNOWDEN, THE CHANCELLOR OF THE EXCHEQUER, AT THE HAGUE, ACCOMPANIED BY MRS. SNOWDEN.

In his firm and spirited stand, before the Financial Commission of the Hague Conference, against further British sacrifices under the Young Plan of Reparations, Mr. Snowden has had the strong approval of the Government and public opinion, as expressed by the Prime Minister. "Irrespective of party or section," said Mr. Ramsay MacDonald in a recent telegram, "the country supports the case you have made. Every newspaper, so far as I have seen, backs you. All parties in the House of Commons stand by you.

I hope most sincerely that your colleagues on the Financial Commission will see that . . . the most elementary considerations of fair play compel the reconsideration of some of the recommendations of the Report. Our action hitherto in promoting the settlement of Europe on a basis of goodwill is a proof that we wish this Conference to succeed, both on its political and financial side. But we have reached the limit of inequitable burden-bearing." Further Conference photographs appear on pages 278 and 279.



# THE HAGUE CONFERENCE: THE GENERAL SESSION, AND PERSONALITIES IN THE REPARATIONS CONTROVERSY.



TWO OF BELGIUM'S PRINCIPAL DELEGATES: M. JASPAR (LEFT), THE PREMIER, AND M. HYMANS, FOREIGN MINISTER.



THE LEADER OF THE FRENCH DELEGATION: M. BRIAND (ON THE RIGHT), PREMIER AND FOREIGN MINISTER.



ITALY'S CHIEF REPRESENTATIVES: SENATOR MOSCONI (EXTREME LEFT), MINISTER OF FINANCE, AND SIGNOR GRANDI (SECOND FROM RIGHT), UNDER SECRETARY FOR FOREIGN AFFAIRS.



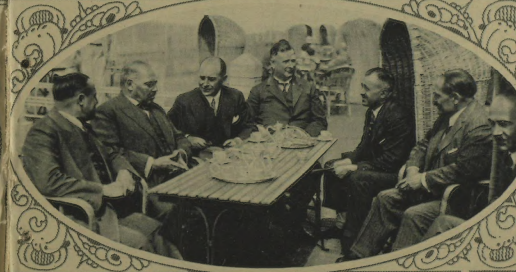
A GENERAL VIEW OF THE HAGUE CONFERENCE: THE FULL SESSION IN THE FIRST HOUSE OF THE SEATED IN THE RIGHT FOREGROUND, WITH MR. PHILIP SNOWDEN, THE BRITISH CHANCELLOR OF THE EXCHEQUER, ON HIS LEFT, AND M. BRIAND, THE FRENCH PRIME MINISTER, ON HIS RIGHT.



GERMANY'S PRINCIPAL REPRESENTATIVE AT THE HAGUE CONFERENCE: HERR STRESEMANN, FOREIGN MINISTER.



THE HAGUE CONFERENCE: THE FULL SESSION IN THE FIRST HOUSE OF THE SEATED IN THE RIGHT FOREGROUND, WITH MR. PHILIP SNOWDEN, THE BRITISH CHANCELLOR OF THE EXCHEQUER, ON HIS LEFT, AND M. BRIAND, THE FRENCH PRIME MINISTER, ON HIS RIGHT.



GERMAN DELEGATES: (L. TO R., BEGINNING WITH SECOND FROM LEFT) DR. HILFERDING, MINISTER OF FINANCE; DR. CURTIUS, MINISTER FOR ECONOMICS; HERR WIRTH, MINISTER FOR THE OCCUPIED TERRITORIES; AND DR. FUENDER, SECRETARY OF STATE.



CRITICISED BY MR. SNOWDEN: M. CHERON (RIGHT), FRENCH MINISTER OF FINANCE, WITH M. MOREAU, GOVERNOR OF THE BANK OF FRANCE.



THE BRITISH FOREIGN SECRETARY AT THE HAGUE FOR THE CONFERENCE: MR. ARTHUR HENDERSON, ACCOMPANIED BY MRS. HENDERSON.

The Hague Conference of 1929 was formally opened, on August 6, in the First Chamber of the Dutch Parliament, by Jonkheer Beelserts van Blokland, the Foreign Minister of the Netherlands, who, as Chairman, welcomed the delegates in the name of the Dutch Government. Our large photograph in the centre above gives a general view of the whole scene, and many prominent figures will be recognised. Near the right-hand end in the foreground Mr. Arthur Henderson, the British Foreign Secretary, is seen leaning back in his chair. Next to him (to the right, leaning forward) is Mr. Philip Snowden, Chancellor of the Exchequer, seated on the Chairman's left. Next to the Chairman on the other side is M. Briand, the French Premier and Foreign Minister. Then comes M. Chéron, French Minister of Finance. Next but one to him is Herr Stresemann, German Foreign Minister, near the centre on the far side of the table. During the discussion at the first meeting, before the appointment of committees, Mr. Snowden

made an outspoken statement of the British Government's attitude towards the Young Plan of Reparations worked out by the recent Committee of Experts in Paris. The political negotiations of the Conference during subsequent days, it was reported, proceeded with unexpected smoothness. The dramatic element was provided in the Financial Committee, where (as noted under the photograph of him on our front page) Mr. Snowden took a firm stand against the further sacrifices demanded of Great Britain under the Young Plan. A lively incident occurred on August 11, when he criticised strongly a speech by M. Chéron, who was only mollified when Mr. Snowden explained afterwards that he had intended nothing personal. Thus peace was restored. Briefly, the three points on which Mr. Snowden insisted were: (1) rejection of the Experts' suggestion to alter the Allies' shares of Reparations to the detriment of Britain; (2) an adequate British share in Germany's "unconditional" payments; (3) reduction of German reparations in kind, which compete with British goods abroad.





By G. K. CHESTERTON.

I HAVE just noted a point of irony in publishing in its aspect of publicity. A new and excellent edition of the greatest of contemporary mystery stories, Mr. Bentley's "Trent's Last Case," has appeared, I am glad to say, with many appropriate adornments, including a sketch of the author by his son, Mr. Nicholas Bentley, and a list of some tributes which have truly been thought due to this literary achievement. But there is one touch about these externals which seems to me none the less quaint and suggestive, because it would now be thought natural and inevitable.

The very first words of the story of "Trent's Last Case" ought to tell any intelligent and traditional person that the whole mind of the writer moves on a higher level than the ordinary murder story. Without making any parade of being more than a story-teller, he is a story-teller understanding style and distinction and the deeper philosophy that is never a fad or an *ism*; and, above all, understanding that weight and movement of words, in which style and distinction and philosophy and experience are one. For the very first words of this detective story, written to be read in a railway train, are, "Between what matters and what seems to matter, how should the world we know judge wisely?" I hope I may be excused if I find an interesting illustration of this very question in the public advertisements, and even the literary tributes at the back of the book. For among those who have expressed their enthusiastic thanks to Mr. Bentley for writing a real detective story that was also a real book, are some of the very finest specialists in the department of the crime novel, and also some of the first minds in the domain of general thought and culture. On the one hand, they include real experts in the scientific and exact treatment of such police problems, like Mr. R. Austin Freeman and Mr. Freeman Wills Crofts. On the other hand, they include men brilliant and distinguished in totally different fields of serious speculation and controversy, like Father Ronald Knox and Mr. G. D. H. Cole. Last, but the very reverse of least, they include those writers, rather especially lady writers, who, without any special show of specialism, have written quite perfectly constructed crime stories that are also entertaining comedies; notably Mrs. Agatha Christie and Miss Dorothy Sayers.

In addition to these printed examples, it would be easy, to my personal knowledge, to quote dozens of famous writers and thinkers, dons and doctors and diplomatists and poets of the most classical turn, who have put this book along with "The Wallet of Kai Lung" or "The Diary of a Nobody" in the small and secret shelf of the Best Books. To mention only at random two of my friends, who will not resent the revelation; Mr. Hilaire Belloc, who never reads detective stories, admires this one; and Mr. Maurice Baring, who reads all the detective stories that can be had for love or money, admires this one most of all. All this being so, I cannot but

be interested in one small detail of mere type and printing. I mean the fact that the first name, printed on top of all such names, is the name of Mr. Edgar Wallace; and that Mr. Edgar Wallace alone is thought worthy to have his proclamation printed in large letters on the front of the book. Evidently, it is his compliment alone that really counts—"Between what matters and what seems to matter, how should the world we know judge wisely?"

God forbid that I or anybody else should speak ungratefully or ungraciously of Mr. Edgar Wallace. I have enjoyed hundreds of his stories and hope to enjoy hundreds more; and it seems quite likely that I shall continue to have the chance of such enjoyment. To despise such stories is of all things the most despicable. It is like despising pantomimes or public-houses or comic songs or common enjoyments of every kind that bind us into the brotherhood of man. And when we are dealing with popular literature of this sound and lively sort, it is very ungracious to complain of the amazing multiplicity of the output which a man like Mr.

to our descendants a hundred years hence as the satire called "Gulliver's Travels" matters to us. It is amusing and it is meant to amuse; but it is not only meant to kill time, but to kill trash and falsehood. I am glad to note that Miss Dorothy Sayers, who is one of those who do write murder stories as if they could write something else, tests her admiration of Mr. Bentley's book in this fashion, and says: "It is the one detective story of the present century which I am certain will go down to posterity as a classic. It is a masterpiece." A masterpiece is a thing that matters; and a man cannot produce, and probably does not pretend to produce, masterpieces or things that matter, to be sold by the million or poured out in a perpetual stream. Thus a man like Father Ronald Knox, the author of "Reunion All Round," in giving the laurel to a literary work, is dealing with something on his own level, and may be storing up something to be remembered; as we remember the decent pride of Pope in the compliment of his contemporaries—

And Congreve loved and Swift endured my lays.

It is the same, of course, with the tributes or contributions of other serious writers to sensational romance. The general movement called Guild Socialism may matter very much a hundred years hence; at any rate, it matters now; and a man who has expounded it with the economic clarity and closeness of Mr. Cole certainly matters now. The solid, detailed, scientific argument of Dr. Thorndyke, in the romances of Mr. Austin Freeman, matters now; and may quite probably continue to matter. In that sense, pelting the world with a prodigious number of quite readable sensational romances does not matter; and most probably is not meant to matter. As a matter of fact, there is one section of Mr. Edgar Wallace's work, some of his sketches about South Africa, that really is of a more solid and intrinsically valuable type. Perhaps he was a better writer before he was a best-seller, like Sir Hall Caine; perhaps he described real Kaffirs better than unreal Chinamen, just as Sir Hall Caine was so much better when he was confined to the Isle of Man, and not let loose on the Universe of Man.

But, in truth, there is another distinction to be made. Even at their best, Mr. Edgar Wallace's stories are generally not detective stories, but adventure stories. The two are too much

confused under the loose title of shockers or sensational novels; and the writers are often confused themselves about which of the two they are writing. But the sort of story that can be turned out in such numbers is normally the story of varied adventure; as it was turned out by Dumas, or, for that matter, by Henty. It is not so very difficult to plan out, two or three times a week, a sort of obstacle race of man-traps and ambushes, so that a hero shall be in perpetual peril. Thank the Lord it is so easy to write and so easy to read; it is no disgrace to be classed with Dumas and thanked for fertility like his. But to make one man-trap that shall be inspected by experts through the length of a book, and never found to be a man-trap at all, that is work for a different sort of man; and even Trent called it his Last Case and has refused to try again.



FOR COMPARISON WITH MR. A. F. HARDIMAN'S SELECTED DESIGN FOR THE HAIG MEMORIAL STATUE (ILLUSTRATED OPPOSITE): THE MODEL SUBMITTED BY MR. W. McMILLAN, A.R.A.

It may be recalled that three sculptors were asked to submit models for the Haig Memorial—Mr. A. F. Hardiman, Mr. W. McMillan, A.R.A., and Mr. Gilbert Ledward, and Mr. Hardiman's was accepted. Mr. McMillan won the medal for the best sculpture of the year in 1925, and designed the official British medal commemorative of the Great War. His model for the Haig statue, and that submitted by Mr. Ledward, are illustrated here for purposes of comparison with the winning design. The assessors were Lord D'Abernon, Mr. A. M. Daniel, Director of the National Gallery, Sir W. Goscombe John, Sir Herbert Baker, and Mr. W. Reynolds-Stephens. Mr. Baldwin, then Premier, is also said to have advised the acceptance of Mr. Hardiman's design. The final statue, which (with the base) will be 24 ft. high, the figure being half as large again as life, will not be a mechanical enlargement of the model, but a working-out of the plastic idea, with modifications.

Wallace manages to achieve. It is like complaining that a really good ale-house provides too much ale; which would seem not only a blasphemy but almost a contradiction in terms. It is like complaining that a really good popular singer can sing too many different songs; a complaint that is entirely a compliment. It is unreasonable to abuse Mr. Wallace for having entertained and excited us too much. It is ungenerous to resent generosity. It may well be a pleasure to have given pleasure to so many; and it ought to be a pleasure for them to acknowledge it.

But when all this is acknowledged, there remains a rational proportion in these things; and the selection of Mr. Edgar Wallace, out of all the other authorities, as if he were the one person who really matters, is not rational. There is no possible reason for it, except a vulgar reason connected with mere size or noise or notoriety or mass-production. The satire called "Reunion All Round" is a thing that matters and will continue to matter; it may matter



ANOTHER DESIGN FOR THE HAIG MEMORIAL, HERE SHOWN FOR COMPARISON WITH THAT OF MR. HARDIMAN (OPPOSITE): THE MODEL SUBMITTED BY MR. GILBERT LEDWARD.



THE HAIG MEMORIAL CONTROVERSY: SYMBOLISM *VERSUS* REALISM.

THE ACCEPTED DESIGN FOR THE MEMORIAL STATUE OF EARL HAIG TO BE ERECTED IN WHITEHALL:  
THE MODEL BY MR. A. F. HARDIMAN, WHICH HAS AROUSED MUCH CRITICISM.

In publishing (in our issue of August 3) a small photograph of Mr. A. F. Hardiman's model for his equestrian statue of Earl Haig, accepted for the Haig Memorial to be placed in Whitehall, we noted that it had come in for a good deal of criticism, more especially in regard to the horse. It was complained, for instance, that the horse's head is too small, and that Lord Haig is given a seat unlike the one he really had. The controversy has since continued and numerous letters on the subject have appeared in the Press. Lady Haig herself wrote: "I object very much to the proposed statue. My husband's friends think that the design is terrible; and are urging me to do what I can to have it altered. I have written . . . suggesting that the model of the horse should be taken from

the horse which my husband rode in France and through the streets of London, and which was at my husband's funeral." In reply to protests, Mr. Hardiman said in an interview: "Some people . . . assert that my horse is not like a real horse. Well, I do not mean it to be like a real horse. I mean it to be what it is—a symbolic horse, not a realistic one. . . . It never once occurred to me to go and look at a real Army horse. It did not enter into my purpose—which is sculpture, not photography." Later, it was stated that he had expressed a wish to meet Lady Haig, in order to give effect as far as possible to her views, while retaining the symbolism of his design. Lady Haig was much pleased with the suggestion, and has arranged to travel to London on August 25 to meet him.



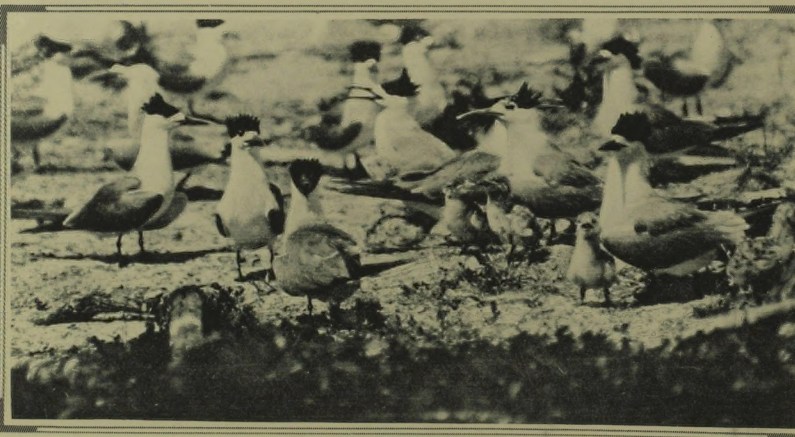
## BIRDS OF THE BARRIER REEF: I. THE CRESTED TERN.

## REMARKABLE PHOTOGRAPHS TAKEN AT MASTHEAD ISLAND.

WITH WINGS  
RESEMBLING  
THE  
BOOMERANG;  
ADULT TERNS  
COMING UP  
INTO THE WIND—  
THEIR  
APPEARANCE  
SUGGESTING  
THAT THE  
AUSTRALIAN  
ABORIGINALS  
MAY HAVE  
DESIGNED THE  
MISSILE FROM  
WATCHING  
THESE BIRDS  
IN FLIGHT.



"WHEN  
DISTURBED,  
THE BIRDS  
ROSE FROM  
THEIR NESTS  
IN DENSE  
CLOUDS,  
AND REMAINED  
ALOFT  
SCREAMING UNTIL  
THE  
PHOTOGRAPHER  
RETIRED."—  
ANOTHER VIEW  
OF THE TERNS,  
FLYING ACROSS  
THE FIELD OF  
VIEW,  
WITH THICK  
FOLIAGE  
IN THE  
BACKGROUND.



SHOWING ANGER  
(BY RAISING  
THEIR CRESTS)  
WHEN  
APPROACHED  
BY VISITORS:  
PARENT  
TERNS  
JEALOUSLY  
GUARDING THEIR  
NEWLY-  
HATCHED  
CHICKS,  
WHICH RUN  
VERY FAST,  
AND WHEN  
A FEW DAYS  
OLD ASSEMBLE  
IN SMALL  
FLOCKS.

CRESTED TERNS  
ON THEIR  
BREEDING  
GROUND  
AT MASTHEAD  
ISLAND:  
VERY HANDSOME  
BIRDS,  
WITH A GROUND  
COLOUR  
OF PURE WHITE,  
THE CROWN,  
CREST, LEGS,  
AND FEET  
JET-BLACK,  
WINGS AND TAIL  
DARK GREY,  
AND THE  
BILL YELLOW.



These photographs of Crested Terns (*Sterna Beresii*) were secured on Masthead Island, one of the Capricorn group of islands situated at the extreme southern end of the great Barrier Reef, off the coast of Queensland, Australia. They were taken by Mr. E. F. Pollock, F.R.C.S., R.A.O.U., a councillor of the Royal Zoological Society of New South Wales, who recently led an expedition of scientists and naturalists to the several islands of the Bunker and Capricorn groups. Speaking particularly of the Crested Terns, Mr. Pollock said: "We found two immense terneries at either end of Masthead Island. As the ternery at the western end of the island was approached by the sight. On this visit the terns were found sitting on their eggs, no young having yet hatched out. The eggs were separated from one another by from a foot to eighteen inches, and, when standing over or sitting on them, the birds presented an almost solid black-and-white mass. No two eggs were similar in either ground colour or markings at once suggesting the question of whether this difference in their appearance assists the terns to identify their own particular eggs. When I returned to the spot twenty-eight days later, nearly half the eggs had hatched out, while the number of chicks was being largely augmented daily. We estimated that perhaps 12,000 birds comprised the adult flock at this ternery, while possibly half that number were nesting at a second ternery at the other end of the island, half a mile away. Here the eggs had been laid in the long grass on the outer margin of the vegetation, instead of on the sand. But on a bare, sandy mound, marking the site of a turtle's nest, and which measured 12 ft. by 7 ft., there were counted sixty-five eggs, one to each nest, or, in other words, sixty-five eggs on 84 square feet of ground."



# THE TOUCH, THE TOUCHER, AND THE TOUCHED.

BEING AN APPRECIATION OF

"OLD PEWTER: ITS MAKERS AND MARKS": By HOWARD HERSHEL COTTERELL.\*

(PUBLISHED BY B. T. BATSFORD.)

THE Golfer's Widow is always with us. She suffers from the common round of drive, approach, and putt. Now we have the Pewter-collector's! She is introduced thus: "To my Honoured Friend for Forty Years, My Wife, Helen Gertrude Cotterell, to whom it has Meant so many Hours of Loneliness, in Deepest Affection I Dedicate this Work." Fortunately, it may be assumed that her woes are to be taken even less lachrymously than are those of the Alicia-Sit-by-the-Bridge-tables whose husbands are absent to the nineteenth; for a book as notable as that before me must compensate her handsomely for a passive assistance which, I suspect, has, in truth, been very active on occasion: man cannot accumulate or collate without connivance! If she did no more—and, again I say, I credit her with much more—she had that sympathy which Wilde deemed so rare; and I would hazard that she advised learnedly in the matter of display and in the values of boiling water, caustic potash, Calais sand, Monkey soap, powdered rotten stone, soda, polishes, spirits of salts, Hudson's, rock-lime, paraffin, emery flour, ash-lye, scouring grass, Bluebell, elbow-grease, Shinio, and the rest!

Seriously, whatever solitude she experienced, achievement will assuage. "Old Pewter" can but bring her a blending of pleasure and of pride—pleasure at the conclusion of a labour of four-and-twenty years and of love; pride in knowledge, thoroughness, and persistence. As to Mr. Cotterell, he does not need condolences. On the contrary, he is to be envied, for if ever an expert enjoyed himself, he must have done so. To adapt Wordsworth:

*The shining pewter piece  
Haunted me like a passion: the tall cup,  
The flagon, and the rounded, shapely salt,  
Their touches and their forms, were then  
to me  
An appetite; a feeling and a love,  
That had no need of a remoter charm  
By thoughts supplied, nor any interest  
Unborrowed from the eye.*

And so it is that this his master-venture is unlikely to be surpassed as a production and is certain of universal acceptance, even though it challenges current opinion as to the

chronological order of the impressions on the touchplates treasured by the Worshipful Company of Pewterers and negatives Antonio de Navarro's dictum: illuminating a list of something like six thousand pewterers—identified, familiar only by their initials, and "obscure"—illustrations of every known mark, thousands of them; with collotypes of touchplates from c. 1640-80, 1681-1704, 1706-34, 1736-1800, 1800-1913 (all of London) and 1575-1600, 1600-1760, and 1760-64, of Edinburgh.

That suggests the catalogue; but it is the only way to indicate the scope of the volume. It should be remarked at once, however, that there is nothing dry-as-dust about it. It will appeal to the connoisseur, the collector, and the curious. There is romance in every page of it.

In the descriptive letterpress, there is record of the great craftsmen and the lesser; of master and apprentice, Freeman, Liverymen, Yeomanry; of those who received leave to strike their touches (to impress their marks on the official touchplate for purposes of registration) and to open shop, and those who perforce, or by choice, remained journeymen; of the alloys that were allowed, the advertising that was strictly forbidden lest another's trade be wrested

"On the subject itself, there is nothing new, it would seem, to communicate, nothing new to discover, unless it be some Rosetta Stone that would establish the Chronology of the Pewterer's touches."

So amazingly industrious has our authority been, in fact, so careful in his comparisons, so determined to be accurate at all costs, that it is as difficult not to agree with his reasoning as it is to imagine him in error in any other phase of his life's study. Modestly, he does not claim infallibility; but that he is sure of his ground is patent and most natural.

The extent of that ground is not to be reckoned in rods, poles, or perches: "miles" is the word! His Chapters are ten, with sub-divisions—Historical Introduction; The History of Pewter-marking; The Old Pewterers and their Touchplates; Secondary Marks, Collectors' Difficulties, Pewterers' Tokens and Trade-cards, with "etc., etc." covering, amongst other things, Britannia metal, so-called "silver pewter," assaying instruments, and the care and cleaning of pewter; Illustrations of Examples of Pewter-ware; Alphabetical List of Pewterers, with Illustrations of their Marks Where Known; Alphabetical List of those Marks which, with the Device, Bear Only the Initials of their Owners' Names; Illustrations of those Marks which must be Designated as "Obscure," for Want of any Indication as to their Ownership; Index to Devices in Marks; and Index to "Hall-Marks."

And, in addition, must be reckoned a bibliography and a general index; to say nothing of a preface and an explanatory note.

Nor must it be forgotten that there are seventy-six plates that present some three hundred-and-sixty illustrations, for the most part of specimen pieces, from chalices to flagons, salts to wine-funnels, food-bottles to warming-pans, barbers' basins to teapots and tea-caddies, alms-dishes to bleeding-bowls, colanders to communion cups, posset cups and caudle cups to soup tureens, and brandy-warmers to snuff-boxes, stills, and pap-boats. And, most vital of all,

from him, searchings and punishments for the provision of faulty wares; and warning of such snares and delusions as Britannia Metal, "the greatest nightmare to some collectors" and not made, by the way, until the very end of the eighteenth century; "silver pewter," of which it is written: "There was no such thing permitted by the ordinances

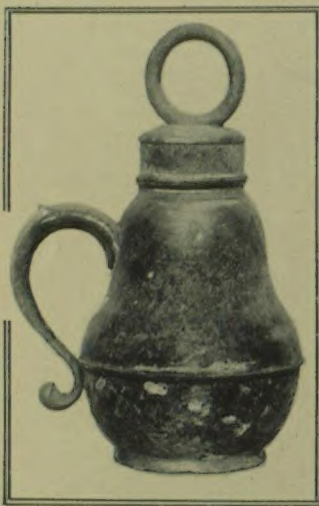
(Continued on page 320.)



FOUND ONLY IN PEWTER AND NOWHERE OUTSIDE THE BRITISH ISLES: BALUSTER MEASURES OF THREE CENTURIES.

The first four are English and known to collectors as (left to right) Wedge, Hammerhead, Bud, and Double-Volute; the other two are Scottish and are Embryo-shell and Ball. The note with them reads: "Found only in pewter, and nowhere outside the British Isles, the Baluster, with various modifications of detail, was our great national measure for more than three centuries, and occurs from quarter Gill to Gallon capacity." The measures shown cover the period Henry VIII. to Victoria (left to right). They are half-pints.

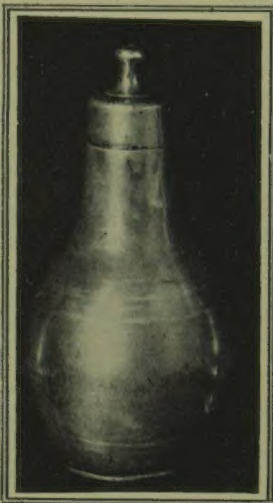
Reproduced from "Old Pewter."



FOR CARRYING A RESERVE SUPPLY OF MILK FOR SUCKLING NEW-BORN LAMBS: A FOOD-BOTTLE.

This was used in conjunction with a feeding-bottle. The date is about 1760.

Reproduced from "Old Pewter."



A CHILD'S FEEDING-BOTTLE IN PEWTER: A PIECE DATING FROM ABOUT 1800.

Reproduced from "Old Pewter."



STRUCK AT OXFORD IN 1644: A PEWTER CROWN-PIECE—OBSERVE AND REVERSE.

This is 1½ inches in diameter.—[Reproduced from "Old Pewter."]



A "THREATENING" PIECE OF PEWTER! A BARBER'S "REMINDER" BASIN. This is engraved: "Sir: Your Quarter is Up." It dates from about 1780. "Similar bowls were presented before his clients by the barber, to remind them that another quarter's payment was due." In connection with this, Mr. Cotterell has sent us the note: "A curious little book called 'Things Not Generally Known,' by John Timbs (1858), gives a list of forfeits formerly hung up in barbers' shops: For Handling the Razors; For Talking of Cutting Throats; For Calling Hair-Powder Flour; For Meddling with Anything on the Shop-board."

Reproduced from "Old Pewter," by Courtesy of the Author and the Publishers.

\* "Old Pewter: Its Makers and Marks in England, Scotland, and Ireland. An Account of the Old Pewterer and his Craft." By Howard Herschel Cotterell, a Founder and Past President of the Society of Pewter Collectors, Fellow of the Royal Historical Society, Author of "National Types of Old Pewter," "European Continental Pewter," "Bristol and West Country Pewterers," "York Pewterers," Co-author of "Irish Pewterers," etc., etc. Illustrating All Known Marks and Secondary Marks of the Old Pewterers, with a Series of Plates Showing the Chief Types of their Wares. (B. T. Batsford, Ltd.; £5 5s. net.)

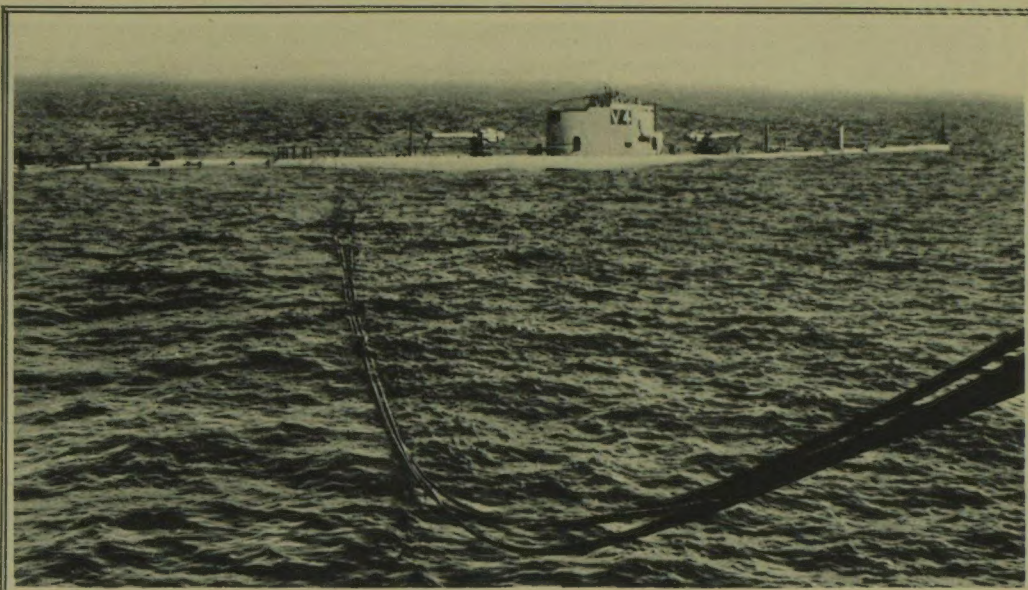


# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



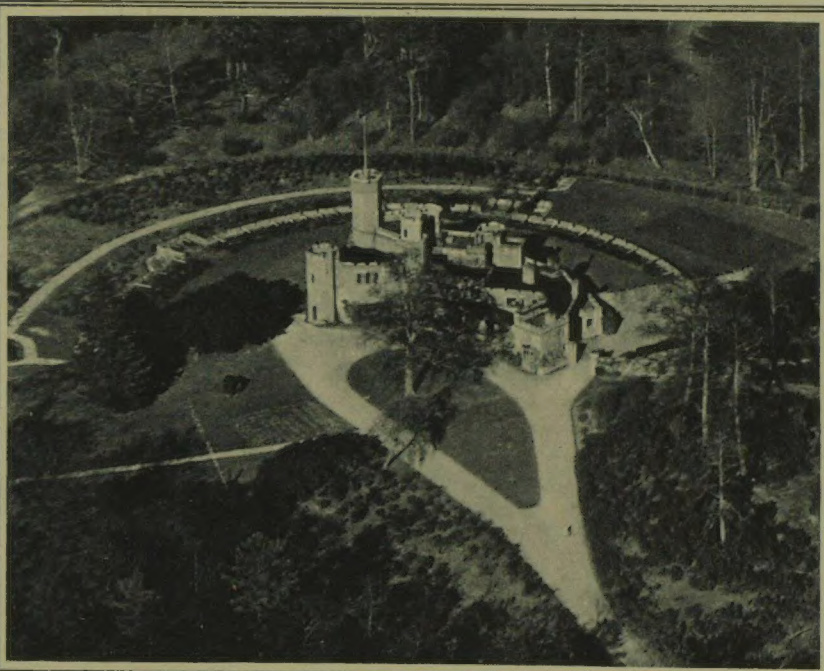
**THE FIRST LANDING OF AN AIRSHIP BEFORE THE CAPITOL AT WASHINGTON: AN ARMY "BLIMP" ON THE PLAZA.**

An interesting precedent in American aeronautics was established recently, when the United States Army "Blimp" "C41" made the first landing of an airship on the Capitol Plaza at Washington. It there set down Senator Hiram Bingham, of Connecticut, who had made a hurried flight from Langley Field, Virginia, to Washington, in order to attend a meeting of the Finance Committee of the Senate in the Capitol. The photograph was taken just after he landed.



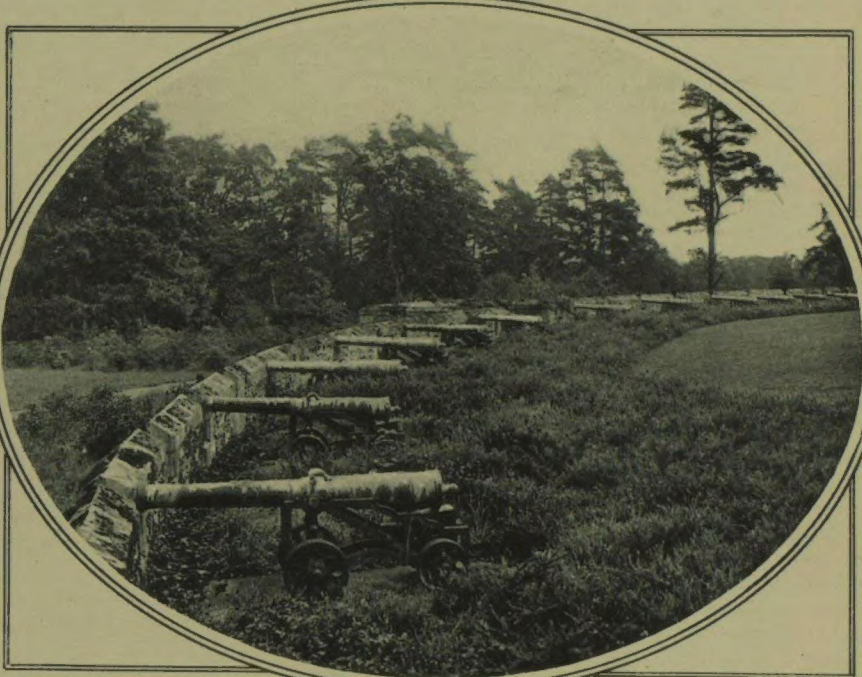
**AMERICA'S LARGEST SUBMARINE "BLOWN" TO THE SURFACE BY FORCED AIR DURING RESCUE TESTS: THE U.S. "V4," WITH AIR TUBES ATTACHED.**

The largest United States submarine, the "V4," was successfully "blown" to the surface, by air forced into her hull, during recent rescue tests. She was submerged in 86 ft. of water off San Diego, California, with her crew of eighty-seven on board, and the "rescue" work was done from the U.S.S. "Ortolan," from which Naval divers descended to attach the air tubes to the "V4." In our photograph these tubes can be seen connected from the submarine to the rescue ship.



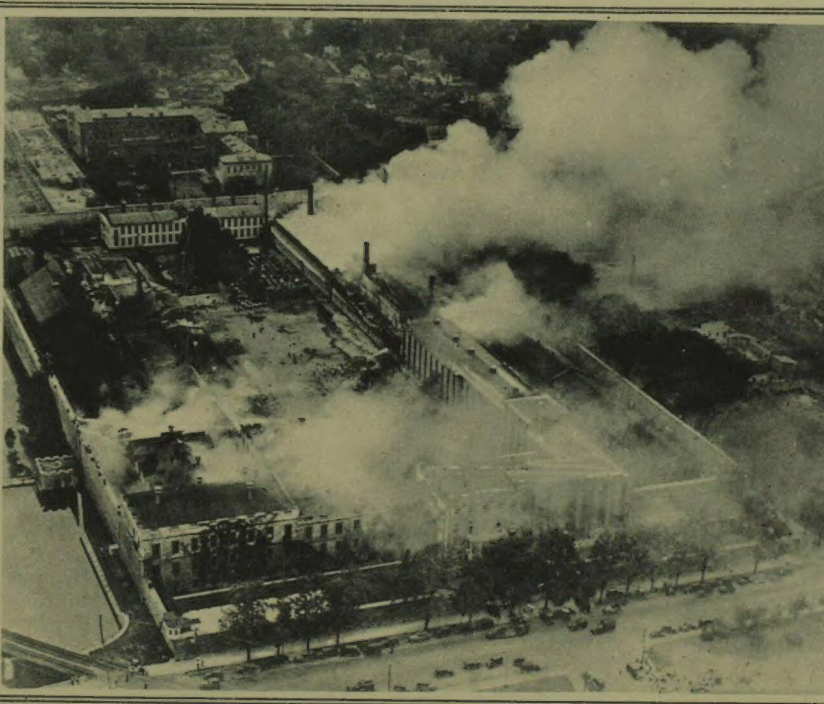
**A HISTORIC HOUSE NEAR WINDSOR TO BE THE NEW COUNTRY HOME OF THE PRINCE OF WALES: FORT BELVEDERE FROM THE AIR.**

The Prince of Wales, it is understood, will in a few months' time go into residence at Fort Belvedere, Virginia Water, an old house belonging to the Crown, which is to be his new country home. During the past few years he has rented a house at Sunningdale for the summer, first Middleton, and, this year, Craigmyle. Fort Belvedere is also near the Sunningdale golf links, and about seven miles from Windsor Castle. It is a battlemented building originally erected in 1750, by George II., as a "belvedere" (or look-out), when troops returned from quelling the



**RELIQS OF THE 1745 JACOBITE REBELLION: OLD CULLODEN GUNS MOUNTED AT FORT BELVEDERE WHEN IT WAS BUILT BY GEORGE II. IN 1750.**

Scottish rebellion were encamped in Windsor Great Park. The fort was mounted with thirty-one 4-pounder Culloden guns and sixteen bronze 6-pounders used in the Peninsular War. These latter were removed in 1893 to the Round Tower at Windsor Castle. In 1827, George IV. converted Fort Belvedere into a country retreat, and until 1865 the fort was also used as a saluting battery on Royal occasions. King George V. enlarged the house and made it over to Sir Malcolm Murray. —[Left-hand photograph by Aerofilms, Ltd.]



**A BATTLE IN PROGRESS AT AN AMERICAN GAOL: A REMARKABLE AIR VIEW OF AUBURN STATE PRISON DURING THE RIOT AND FIRE.**

On July 28 last about 1000 convicts made a desperate attempt to break out of the State Prison at Auburn, New York, and the riot was only quelled after a fight lasting five hours, in which the warders were assisted by State troopers and firemen. The attempt was facilitated by the fact that the prison is much overcrowded, and some 500 of the 1700 inmates had no cells, but were confined to corridors, where they were able to plot. When marching into the prison-yard to watch the usual Sunday baseball game, a gang of convicts broke away by a ruse, and obtained



**AFTER THE MUTINY OF 1000 CONVICTS AT AUBURN PRISON, NEW YORK: THE BUILDINGS WRECKED BY FIRE—(RIGHT) THE FOUNDRY; (LEFT) THE WOOD-WORKING SHOP.**

access to the arsenal, where they served out riot guns, revolvers, and ammonia gas bombs. They then set fire to seven workshops, and tried to storm the prison gate, but were driven back by machine-gun fire. Two were shot dead and eleven others wounded, but four got away in a car they commandeered outside. The rest barricaded themselves for several hours behind some lumber, but were eventually overcome by troopers who jumped down into the yard and attacked them with gas-bombs. The damage done by the fires amounted to about £100,000.



## DISCOVERIES AT "THE WEALTHY CITY OF THE DOUBLE SEA":

REMARKABLE NEW FINDS AT CORINTH DURING THE LATEST EXCAVATIONS.

By THEODORE LESLIE SHEAR, Professor of Classical Archaeology in Princeton University.

CORINTH has again vindicated for itself the title of "wealthy city of the double sea," and one is forced to realise afresh that the term "utter destruction" is a purely comparative one, for the city is reported to have been utterly destroyed by Mummius in 146 B.C., and again by Alaric in 396 A.D., and yet, wherever the excavator's spade is thrust into the ground, objects of beauty and interest are found that date from all periods of classical antiquity. The present campaign, which was in progress from the end of February until the middle of July, was conducted, as usual, under the auspices of the American School of Classical Studies at Athens. It has produced important results in many fields of archaeology, such as architecture, sculpture, mosaics, epigraphy, numismatics, and pottery.

The chief aim of the season was the continuation of the clearance of the great theatre which has been the focus of my work at Corinth since 1925. Through efficient organisation, competent direction, and abundance of labour, 15,125 tons of earth were removed, although the site of the dump is nearly half-a-mile away. The amount of earth taken from the theatre and its immediate neighbourhood during the four campaigns, has now reached a total of 36,625 tons. This colossal task has, however, yielded a generous reward, for the great structure, that has a diameter of 400 feet, is now revealed in all its impressive majesty, whether one stands on the stage and looks over the broad orchestra to the cavea with its sixty rows of seats, above and behind which towers the graceful mass of the Acrocorinth (Fig. 2), or whether, from the top of the cavea, one looks down on the distant stage, and then glances to the north at the blue waters of the gulf, with the snow-capped Mt. Parnassus in the distance beyond. From such a point of vantage it is easy to visualise the scene here one summer dawn in 243 B.C., when a seething and enthusiastic multitude acclaimed Aratos after his capture of the citadel.

During the present campaign the central part of the cavea has been cleared from the fourth to the eighth stairway. Directly above the Greek seats rib walls of heavy construction had been built to support the seats of a Roman theatre. A piece of one of these walls was demolished in order to uncover stair No. VIII. for its entire extent of sixty rows of seats from the orchestra to the top of the cavea. Important evidence for dating the wall was found in pottery and lamps of the Augustan period and one coin of Julius Cæsar and four of Augustus. It is certain that the Roman walls superimposed on the Greek seats belong to the reconstruction of the theatre in the time of Augustus, and shortly after the resettlement of the city. Equally significant is the evidence supplied by pottery and Corinthian coins lying about the foundations of the Greek seats. These date from the beginning of the fourth century B.C., and prove that the Greek theatre as we now see it was constructed at that time.

On the face of one of the Greek seats that is still in its original place the words, NIK A, NIK A (Victory, Victory) are inscribed. The letters are carelessly scratched and the inscription is probably due to the exuberant feelings of some partisan at the games held in the theatre. On another Greek seat block, however, well-cut letters of the beginning of the fourth century B.C. give the form of the genitive plural of the word "girl." This clearly signified the section of the cavea that was reserved for the "girls" of Corinth. As this block has been re-used in the wall of the west Roman parados, it probably came from the wing of the cavea that was

removed when the Greek structure was altered to conform to the Roman plan. The "girls" thus would have had their seats in one of the less desirable locations of the cavea.

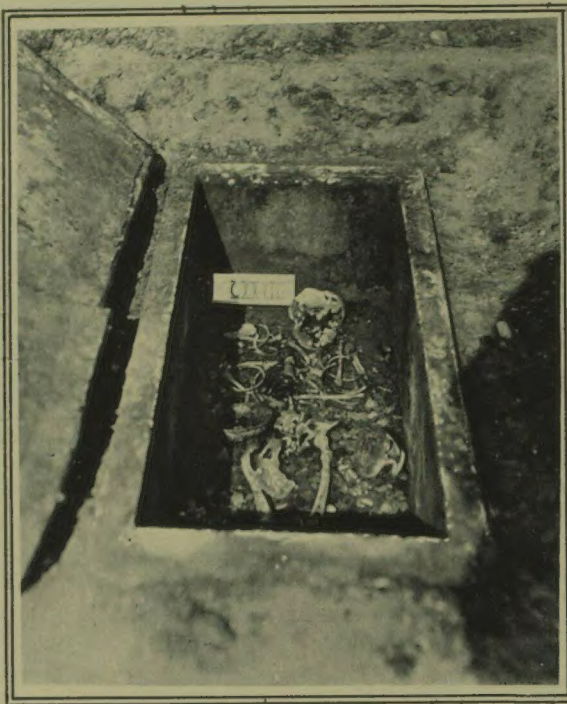


FIG. 1. A BURIAL DATING FROM ABOUT 600 B.C.: THE SARCOPHAGUS OF A WOMAN IN THE NORTH CEMETERY AT CORINTH, AS IT APPEARED WHEN THE COVER WAS RAISED.

Besides the skeleton, the grave contained a brilliantly decorated Corinthian oenochoe (wine-jug), a bronze bowl, four Corinthian scyphi, and two pins.

Many small objects were found scattered throughout this district. Near the surface were lying archaic terracotta figurines such as have been discovered generally over the area of the theatre. These were

Attic black glazed ware is decorated with a spirited Pegasus that is painted on it in white. This is a striking illustration of the heraldic emblem of Corinth, and indicates that the Athenians made pottery designed for the Corinthian market. An inscription from this neighbourhood records a dedication to Isis and Serapis, who, we know from Pausanias, were worshipped in Corinth. Another inscription dates from Christian times, and had been set up over the grave of a lady of blessed memory, named Makedonia. It invokes the curse of Annas and Caiaphas on anyone who tries to open the grave. This seems to be equivalent to consigning any prospective tomb desecrators to Hell, for in early Christian iconography the High Priests who condemned Christ are represented as unhappy residents of that region.

The west parados of the theatre was also entirely cleared. The third field of excavation was the region behind the stage, where a large open rectangular plaza was disclosed. It was paved with marble, and on the north side was enclosed by a wall that was faced with marble. It is probable that this court was surrounded by a stoa. It is entered by a doorway and steps from the plaza on the east that lies at the north end of the east street. The limestone pavement of this plaza is preserved in good condition. One would like to interpret this preservation as a reward of merit, for this pavement was presented to the city by one of its officials, a Biblical and historical character, Erastus, "chamberlain" of the city of Corinth and friend of St. Paul, who is mentioned in the Epistle to the Romans (XVI. 23) that was written from Corinth. This fact we know from an inscription that was cut in a pavement block at the entrance to the square. Large letters of bronze were fastened by lead in these cuttings, and, though the bronze letters have disappeared, the inscription is perfectly clear. It records that Erastus, procurator and ædile, laid the pavement at his own expense. All the available evidence indicates that this pavement existed in the first century A.D., and there is no reason to doubt that the Erastus mentioned was the friend of St. Paul.

The excavation of the square also disclosed other treasures. A colossal marble statue of a Roman Emperor had been built into a late wall on its north side. The work of uncovering the Roman had scarcely

begun when labourers digging near by announced the discovery of another marble. This proved to be a superb statue of Artemis (Fig. 9), which was standing upright on its base at the edge of the square. The goddess is represented as a huntress, and wears high, laced boots and a very short chiton. The material of the garment is slightly transparent, so that the modelling of the body is faintly discernible through the folds. She is standing very gracefully, with the left knee bent. The muscular development of the legs, which is admirably portrayed, and the large feet are appropriate to one who regularly roams the woods. Again it must be noted with sorrow that the head and arm are missing, but the rest of the statue is in good condition, and the marble has retained its highly polished surface. The work is a fine Roman copy of a Greek bronze of the fifth century B.C.

A deep drain skirts the west side of the plaza. In it were found pot-sherds, coins, and a miniature marble portrait bust of the Emperor Hadrian (Fig. 6). The bust is without arms, and is cut from the same

piece of marble as the rectangular base on which it is placed. The object is intact, and only the surface of the marble has been blackened in spots by fire. Traces of gold paint were visible on the hair and beard. Thirty silver and bronze coins were picked up

(Continued on page 318.)

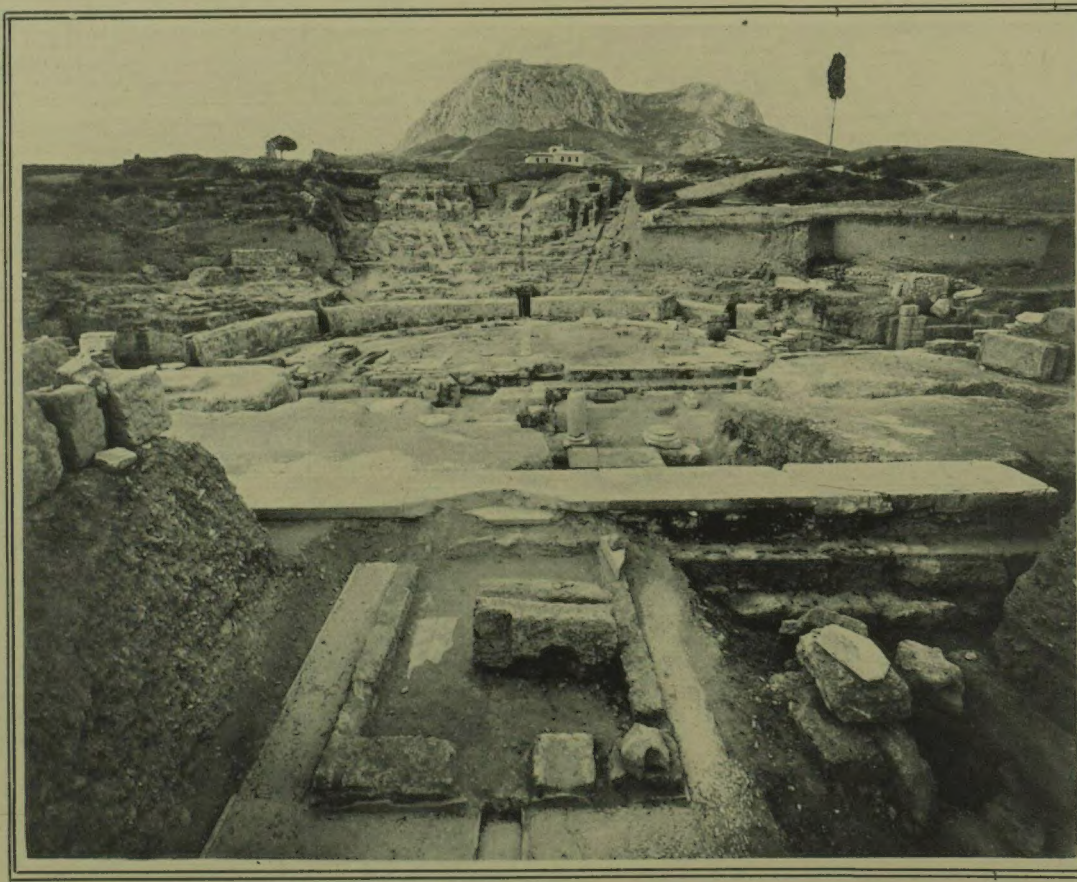


FIG. 2. THE THEATRE AT CORINTH AS IT NOW APPEARS, AFTER EXCAVATIONS THAT INVOLVED REMOVAL OF OVER 15,000 TONS OF EARTH: A VIEW FROM THE NORTH, LOOKING FROM THE STAGE TOWARDS THE AUDITORIUM, WITH THE LOFTY ACROCORINTH IN THE BACKGROUND.

undoubtedly votive offerings from a neighbouring shrine that were dumped here at a comparatively late period. The pottery, which is mainly in a fragmentary condition, ranged in date from the later Corinthian to the late Roman and Byzantine. A fine piece of



# EXQUISITE GREEK POTTERY OF THE SIXTH CENTURY B.C.; AND A SUPERB "ARTEMIS": DISCOVERIES AT CORINTH.



FIG. 3. AN ATTIC KYLIX (DRINKING-CUP) INSCRIBED WITH AN AMATORY DEDICATION TO LEAGROS: A VESSEL FROM A SARCOPHAGUS IN THE NORTH CEMETERY AT CORINTH.



FIG. 5. CORINTHIAN POTTERY OF THE SIXTH CENTURY B.C.: VASES FOUND SET OUTSIDE A GRAVE RE-USED BY THE ROMANS.



FIG. 4. A CORINTHIAN PYXIS (TOILET JAR) FOUND IN THE NORTH CEMETERY: ONE OF A LARGE COLLECTION SPECIALLY INTERESTING FOR THEIR VARIETY OF SHAPE AND DECORATION.

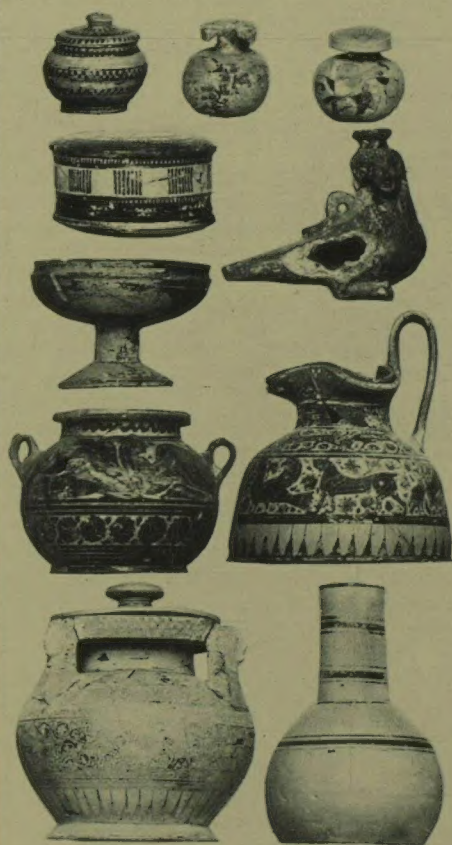


FIG. 7. FOUND WITH THOSE SEEN IN FIG. 5: RICHLY DECORATED CORINTHIAN VASES OF THE EARLY SIXTH CENTURY B.C.



FIG. 8. A REMARKABLY FINE EXAMPLE OF EARLY CORINTHIAN POTTERY: AN OENOCHOE (WINE-JUG), ELABORATELY DECORATED, FOUND IN THE NORTH CEMETERY.



FIG. 6. A MINIATURE MARBLE PORTRAIT-BUST OF THE ROMAN EMPEROR HADRIAN: A DISCOVERY IN THE PLAZA BEHIND THE THEATRE.



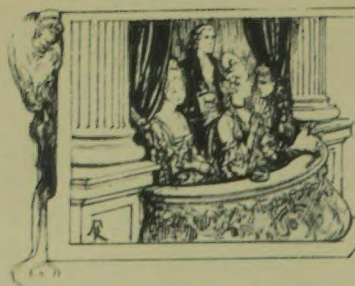
FIG. 9. A MARBLE STATUE OF ARTEMIS FOUND NEAR THE THEATRE: A ROMAN COPY OF A GREEK BRONZE OF THE FIFTH CENTURY B.C.

These photographs illustrate Professor Shear's article on the opposite page, and are numbered according to his references. We may recall that his previous season's work was illustrated in our issue of July 28, 1928. Describing the north cemetery excavated at Corinth, he writes: "On the east edge of the area investigated, the graves had been handled, rifled, and sometimes re-used by the Romans. This desecration occurred in the time of Augustus. In one case the rich Corinthian pottery (Figs. 5 and 7) from the grave had been piously placed outside the sarcophagus in careful order along the walls, while cheap Roman pots were deposited inside

with the new occupant of the tomb. In two instances the Corinthian dedications had been removed, and the bones of the Corinthian skeleton had been thrust down in a jumble at the bottom of the grave, to make room for a Roman body with which plain Roman pottery was buried. A lamp of the Augustan period had been placed on the cover of each of these two graves. As these sarcophagi are close beside others which contained fine Corinthian vases, it is certain that this is the cemetery where Roman colonists, on their resettlement of the city after 46 B.C., found vases that were sold at high prices on the Roman market."

PHOTOGRAPHS SUPPLIED BY PROFESSOR THEODORE LESLIE SHEAR (SEE HIS ARTICLE ON THE OPPOSITE PAGE).





## The World of the Kinema.



### THE EDUCATIONAL FILM AND THE CHILD.

ALL who are interested in the educational value of the film, and its possibilities as a training of the minds of the young, will welcome Sir James Marchant's announcement of the first meeting of the Advisory Council which has been formed, with the Lord Bishop of Winchester as president. This strong and representative body includes Vice-Chancellors of universities, headmasters of schools, principals of colleges, and many distinguished educationists, who, in lending their support, express faith in the potentialities of visual education through the kinema, and are in sympathy with the view that, rightly directed, the kinema may ultimately become "the people's university." While I cannot share this enthusiasm or this faith, it would be ostrich-like to deny that the film can have any place as means of instruction and as a supplementary aid to the teacher's work in the school. Further, any serious attempt to lift the film above the "moron" standards now prevailing deserves encouragement, though there is a serious danger lest this well-intentioned enthusiasm for visual education should lead to an exaggerated estimation of its worth.

What is education? My kingdom for an answer! The business man thinks in terms of vocational training, the moralist of character training, the academic don of classical training, and "the man in the street" of a means to a better job with better pay. Strictly speaking, education is not primarily concerned with any of these things. The best definition of the word is the original derivation—*e-duco*, to lead out. Education, then, implies self-activity, self-development, the exercise of all the native faculties, the employment of the intelligence, the imagination, and the will. Educational processes are not passive but active. "Sit still, while I teach you," is a dying dictum in the schoolroom. The aim of the educator is distinct from that of the instructor. He does not seek to cram his pupils with facts—the professional crammer may be a necessary evil when an examination has to be passed, though the value of either is debatable—but to arouse and direct curiosity, to sharpen the appetite for things of good report, and to stimulate the imaginative faculty which is the birthright of every child and which the forces of modern life conspire to destroy. There is something unique, something original in every little child. Potentially he is greater than we are. Education tries to foster that individuality. The Sophists of Greece taught how to live. Let us get back to the Sophists.

The advent of the "talkie" opens up new horizons to the enthusiast for screen education. He sees its scope of usefulness extended because it reaches not only the eye, but the ear. As a means of disseminating information, yes; as a means of educating the young child, no. We do not punish children to-day for asking "why." We encourage that question. But you cannot interrogate a celluloid effigy. The essence of teaching is through personal contacts, by question and answer, and through the stimulating rivalries among the children themselves. Briefly, the child is continually doing things, thinking things. His abundant energy is employed. Only that way can the beautiful instinct of craftsmanship be developed and the child's integrity of mind preserved. A lump of plasticine which the child shapes himself is superior to the ready-made model. A blackboard sketch is better than an elaborate illustration. A class-room play is worth an infinity of talking films. A school orchestra will do far more than any wonders of disc or screen. For children to

sit in a kinema with eyes and ears open, like rows of empty houses waiting to be stuffed with mass-produced furniture, is not educative. Sir James Marchant does not wish "to play the villain," but let me remind him that the whole march of progress in educational method led by Froebel and Montessori has been away from that position.

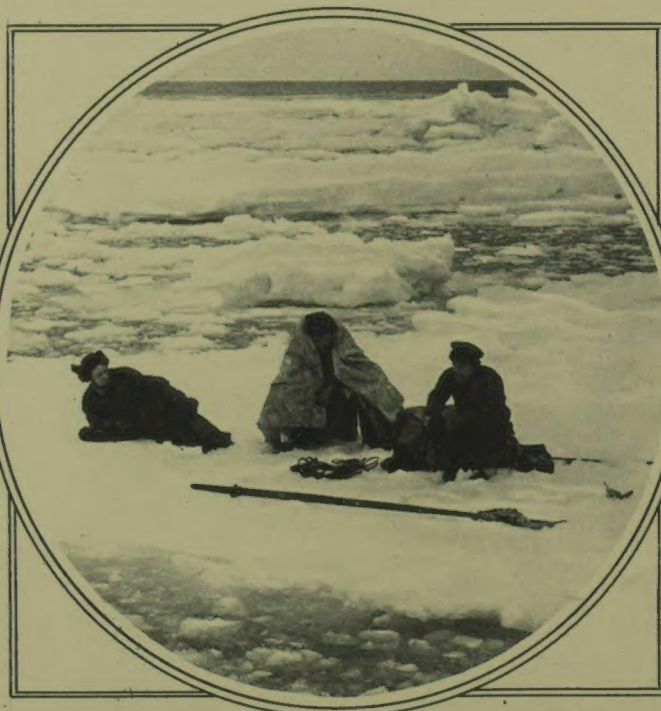
There is a more insidious danger in this machine-made ocular demonstration. We are slackening the metabolism of the child, blanketing his imagination, and standardising his mind. He does not create his own mental image; it is done for him. He learns to



A WRECKED VESSEL ABOARD WHICH ITS OWNER LIVED FOR TWO YEARS, TRAPPING FOXES: A SPITZBERGEN SCENE FROM A NEW GERMAN FILM, "THE CALL OF THE NORTH."

Further illustrations from the film are given on the opposite page, where the story of this wreck is told in the footnote.

accept the imitation instead of the genuine. Already when one proposes to read some great story from literature comes the answer, "We have seen it on the film," and the desire to pursue it is gone. Space prevents me from multiplying instances. As the machine actualises everything for him, the mind



A "SIESTA" AMID THE PACK-ICE OF THE POLAR SEAS: THREE MEMBERS OF THE GERMAN FILM EXPEDITION TO THE ARCTIC—ANOTHER INCIDENT FROM "THE CALL OF THE NORTH" (SEE THE OPPOSITE PAGE).

ossifies. It only remembers. It becomes factual. Even as a means of imparting information the screen is not above suspicion. Most so-called literary and historical films lie, and if carefully edited can only present externalised pictures of events. The story

is the least important in literature. In history it is not the event, but the cause, which matters. In geography, the travel film only has a value in relation to class-room teaching. The illustration in the textbook is as valuable to fix an event in memory as the film. But to watch a flower spring from a seed or the life-history of a bee in a few minutes may be good trick-photography and good entertainment, but not science. To crowd young children into a kinema to watch a restless screen in a half-light—conditions not conducive to concentration—in a building associated with the amusing exploits of Chaplin, Tom Mix, and

Fairbanks, and in two hours run off reels of scientific inventions, history, and geography, interspersed with lectures on anything from Einstein to the Boll-weevil by "talkie" professors, may be a diversion for the children, but, for heaven's sake, let us not call it education! The kinema has its legitimate place in the sphere of entertainment, but you can no more educate by reels of film than you can by sugar-coated pills swallowed in fortnightly parts. Formation, not information, is the true end of education.

### "THE IDLE RICH."

This is a genuine "talkie," a reasonable, intelligent, and unusual film, full of humour and human action, and, apart from its sentimental conclusion, where everybody lives happy ever after, a true picture of life. I found it interesting on many counts. First, the story does not insult the intelligence, nor does it follow the traditional track of the subject. Here the millionaire does not chase about in a flashing Hispano, frequent cabarets, and drink innumerable cocktails amid the glitter of a thousand lamps. There is no action. It is a simple account of the life of a rich young man who marries his secretary and of the attitude of the family towards him and his money. That otherwise interesting film, "Blackmail," is half-destroyed by its cheap story. It is refreshing to get away from this endless procession of crime films. It is a pleasure, too, to escape from crowd scenes and all the etceteras that are so familiar on the screen. The director, Mr. William de Mille, has not made a hybrid of the visual and aural effects. This is pure talk, and our interest is in what is said and not in what is done. These seven people command our attention and our sympathy because they are all decent—foolish and stupid, may be—and all sincere. Two performances—that of Bessie Love as the "chicken" girl, and Edythe Chapman as the kindly, sensible mother—are beautiful to watch, because of their sensitive observation. The dialogue itself has its own intrinsic merit—natural, convincing, and character-revealing. It has that quality of inevitability which is the essence of dramatic speech. There is nothing kinematic nor yet theatrical in this study of "The Idle Rich" at the Empire. It is a straightforward, honest talk-film without tricks, relying on its human interest. Because no false pace has been set by the action—the long, swift, silent opening to "Blackmail" is jarred when the film breaks into speech—the dialogue does not drag, and the quickness with which the players take up their cues is a distinct advance in technique. The orchestration of the voices is vivid and expressive of the emotions, vibrating in a music far more moving and more real than the tunes of "The Desert Song" or "The Show Boat," where we lose all contact with personality and listen detached to reproduction obviously inferior to the original. "The Idle Rich" is a good American talkie which has the beauty and graciousness of good drama.

G. F. H.



# "THE CALL OF THE NORTH": A GERMAN ARCTIC FILM ADVENTURE.



A SNOW-CLAD ABODE AMID THE IMMENSE FROZEN WASTES OF THE POLAR ICE: THE RETURN TO "CAMP" FROM A SLEDGE EXPEDITION—  
AN INCIDENT FROM THE NEW GERMAN FILM, "DER RUF DES NORDENS."



"AN ICE-FLOE CARRIED US OUT TO SEA WITH OUR TENT AND CAMERA, BUT A BOAT FROM THE 'HOBBY' SOON CAME TO OUR AID":  
A PICTURESQUE SCENE SHOWING SOME OF THE QUARRELSOME POLAR DOGS.

The above photographs, and those on the opposite page, show picturesque scenes from the new Hóm film, "Der Ruf des Nordens" ("The Call of the North"), made by the Luis Trenker Expedition into the Arctic, in the ship "Hobby." Herr Trenker is an architect, of the southern Tyrol. In some notes on incidents of the adventure, we read: "Amidst storm and driving snow, it was necessary to maintain communication with the party working in the pack-ice, from the main camp. It once happened that an ice-floe carried us out to sea with our tent and camera. We were much excited, but a boat from the 'Hobby' soon

came to our aid. The fierce fighting among the Polar dogs often caused great commotion." Describing the wreck illustrated on the opposite page, the same writer says: "This vessel belonged to an unfortunate fellow from northern Norway, named Stenersen. In a heavy sea, the sloop ran ashore at Cape Laila, in Spitzbergen. Stenersen remained on board, and lived two years in the wreck, trapping foxes, until he got enough skins to enable him to buy a new boat in his own country. For seven years he has been visiting the wreck every summer, lamenting his loss."



# A FAMOUS AUSTRIAN COLLECTION TO BE DISPERSED WITH STATE RESERVATIONS.

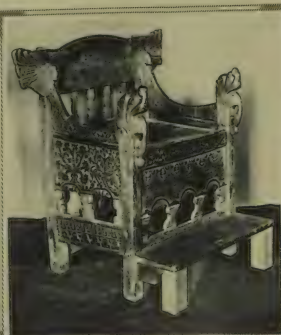


DATING FROM THE THIRTEENTH CENTURY: A BRONZE CANDLESTICK MADE IN LIMOGES.



SIXTEENTH-CENTURY GERMAN POTTERY: A VESSEL LONG HIDDEN IN A HOUSE WALL AT SALZBURG AND FOUND FULL OF COINS.

A SIXTEENTH-CENTURY EPISCOPAL THRONE FROM NORWAY: ONE OF ONLY FOUR THRONES OF THIS TYPE KNOWN IN THE WHOLE WORLD.



AN IVORY COMB WITH EXQUISITE CARVINGS: AN INTERESTING EXAMPLE OF WESTERN CRAFTSMANSHIP OF ABOUT 1500 A.D.



GERMAN BRONZE WORK OF THE FIFTEENTH CENTURY: AN *AQUAE MANALIS* USED IN THE CHURCH OF OBERACHEN SINCE 1430, FOR PRIESTLY ABLUTIONS.



AS USED FOR THE WASHING OF HANDS BY PRIESTS IN NORTHERN CHURCHES: A VESSEL DESCRIBED AS A ROMAN *AQUAE MANALIS*.



SURMOUNTED BY A BURNING-GLASS: A SIXTEENTH-CENTURY BRONZE FIGURE BY ONE OF THE GREATEST GERMAN RENAISSANCE SCULPTORS.



A SATYR-HEAD LAMP: A RENAISSANCE WORK BY ANDREA RICCIO OF PADUA (SIXTEENTH CENTURY).



AN ENGLISH FOURTEENTH-CENTURY "MADONNA AND CHILD," FROM NOTTINGHAM: A WORK LONG PRESERVED IN A CONVENT AT ST. TROND, BELGIUM.



A LITTLE MEDIEVAL "BED OF CHRIST" FROM A BELGIAN CHURCH: AN INTERESTING RELIC OF GOTHIC ECCLESIASTICAL DECORATION.



A LEATHER JEWEL-CASKET OF GOTHIC STYLE: A FINE EXAMPLE OF GERMAN WORK DATING FROM ABOUT 1400, TO BE INCLUDED IN THE FIGDOR SALE.



THE WORK OF BENEDETTO DA MAJANO: TWO FIGURES OF ANGELS, FROM A CHURCH ALTAR, WHICH WERE MADE IN FLORENCE AT THE END OF THE FIFTEENTH CENTURY.



ONE OF THE MASTERPIECES OF THE FIGDOR COLLECTION: A FAMOUS TERRA-COTTA FIGURE OF ST. SEBASTIAN, BY ANDREA RICCIO, A BRONZE-SCULPTOR OF THE EARLY ITALIAN RENAISSANCE.

"The collection of Dr. A. Figdor," writes Dr. A. S. Frischauer, "the sale of which has been arranged to take place in Vienna, is not only the biggest private art collection formed in pre-war Austria, but has also a unique value for its international quality. Dr. Figdor, who died at the age of over eighty, owned an immensely valuable property in sculptures, paintings, antique furniture, and jewellery. He was one of the most prominent collectors in the world during two generations, and devoted his whole life to his hobby, bringing together, one after another, many magnificent examples of ancient art. There was no class of objects to which he did not give attention. As a result of his wide range of view, his collection includes works of Italian, German, English, French, and Dutch origin, in equal proportions. During the forthcoming winter season the main part of the Figdor collection will be sold by auction in Vienna. The German art dealer, Nebelhay, and the old Viennese firms, Artaria and Gluckezel, are in charge of the sale, by order of Dr. Figdor's heirs. Owing to the immense amount of objects for dispersal, there will be three separate sales. The paintings, old-Italian bronzes, medieval enamels, and wonderful velvets

and silks of the fifteenth to the eighteenth century, will be sold first. The second auction will be devoted to sculptures in stone and wood; and, finally, in the third, will be offered Gothic and Renaissance jewellery and antique furniture. A few thousand objects from the Figdor Collection will not be sold at these auctions, but will be reserved for the Austrian State. It was only by this gift that the Austrian Government could be induced, after protracted negotiations, to grant permission for the sale and export of Dr. Figdor's art treasures. There will remain in Austria characteristic specimens of native art, the so-called "Viennensis," pictures of Waldmüller and Alt, and miniatures of Fugger, besides some typical favourite pieces of the collector himself, such as Gothic tiles and locks, and a complete set of technical, astronomical and medical instruments of former centuries; also the world-famous old-German dolls'house, containing a thousand tiny models. Through the sale of this collection Vienna will become a first-rate international art market. The sale will bring all the leading private collectors and art dealers both of the Continent and the United States to Vienna, the old centre of culture in Europe."



# THE WORLD OF SCIENCE.

## LONG DROUGHTS AND LONG FASTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WE have just emerged from a period of drought which had begun to assume a rather disconcerting aspect, for not only were our gardens and crops suffering, but there was also, in many places, a shortage of water for domestic purposes. However,

ordeal of being temporarily buried alive, contrive to breathe not by means of the air-bladder, but by specially developed cavities in the gill-chamber, which, being richly supplied with blood-vessels, serve as respiratory organs. The Indian climbing-perch (*Gouramis*) and the serpent-heads behave after this fashion.

But, as an example of the completeness of the balance between the behaviour of the fish and the conditions of the environment, we have a striking case in the Senegambian cat-fish (*Clarias*), which spends several months of the "dry season" in open burrows, from which it emerges at night and squirms about in search of food. Crocodiles and alligators, as well as many species of water-tortoises, as the rivers dry up, burrow into the mud, where, baked in by the sun, they must remain till the rains.

So far, attention has been concentrated on strictly aquatic types, dependent on the water not merely for their food, but for the means of obtaining it, save only the alligators and crocodiles, which can, at need, make journeys overland, and this they will do to find water, if there be any within reasonable distance. But the tenrec of Madagascar, shown in the left upper photograph (Fig. 1), the largest living insectivore, "aestivates"

during the "dry season," when there is a shortage of insect-food.

This animal affords a very suggestive insight into the matter of the "summer sleep." It shows us, in short, that the physiological activities of the body have been slowly and profoundly changed to meet these constantly recurring enforced fasts, since captive specimens in the Zoological Gardens, London, fall into a state of coma, exactly as they would in their native forests; though here in England there is no excess of heat, neither is there any shortage of food.



FIG. 1. AN ANIMAL THAT AESTIVATES EVEN IN THE "ZOO," SHOWING THAT THE HABIT HAS BECOME AUTOMATIC: THE TENREC OF MADAGASCAR.

The Tenrec (*Cretetes caudatus*) is not only the largest living insectivore, but the most prolific of all wild animals, producing as many as twenty-one young at a birth! The neck is partly encircled by a mass of short, thin spines, while the crown of the head is similarly armed. But these spines are not so well developed as in our hedgehog, to which the Tenrec is related.

that trouble has probably vanished for the rest of this year. And now that it is over I think that I may say that none of us suffered anything more than "inconvenience."

It is worth remembering that when we speak of a "period of drought" we are using a purely relative term. Our "droughts" are spasmodic, and never really of very long duration, though occasionally they cause loss to the farmer and gardener. But what are we to say of droughts that last for a whole year, or even two? And these, it is to be noted, are constantly recurrent, though the period of their sway varies. As a consequence, where both plants and animals "know," so to speak, what to expect, they take steps accordingly.

Thus the fishes of tropical rivers which disappear during the "dry season" are in a peculiarly critical case, for their normal physical environment—the water—vanishes into "thin air." But before this finally takes place they burrow down into the still liquid mud, and here they are speedily made prisoners, for the mud gets baked as hard as bricks, so that not until the rains come can they possibly regain their freedom. The African lung-fish (*Protopterus*) is one of these. Curling itself up so that the tail covers the snout, and exuding from the skin a quantity of slime to keep the walls of the closely fitting cavity moist, this fish can survive desiccation for six months, and longer, with ease. But, it is to be noted, still further provision has to be made for this prolonged and inescapable fast, and this takes the form of an accumulation of fat around the kidneys and other internal organs. Should the drought be unusually prolonged so as to exhaust this fat-store, they then draw upon the muscles of the tail, after the fashion of tadpoles.

Some other fish, which in like manner have to face this



FIG. 2. DISTENDED BY WATER STORED IN THE BLADDER FOR ITS LONG PERIOD OF ENFORCED BURIAL DURING DROUGHT: THE AUSTRALIAN FROG, CHEIROLEPTES.

This frog has to pass the greater part of its life sealed up in a mud-chamber. How and where, it passes through the tadpole-stages is unknown; but probably the eggs contain a large store of food-yolk, so that, as with many of the tree-frogs, there is no "free-tadpole" stage.

Hence we may infer that a definite fasting "diathesis" has been developed which now works automatically.

The conditions associated with droughts seem to be predisposing causes, in some animals, to the production of internal fat. And herein, it seems to me, is an explanation of the enormous accumulation of fat in the buttocks of the Bushman and the "fat-rumped" sheep shown in the adjoining photograph (Fig. 3), as well as of the African "fat-tailed" sheep. For these last two are domesticated animals, and therefore in no danger of starvation. Their case is the more remarkable since there are no wild sheep displaying this strange modification.

Of all the land-dwellers, one would suppose that the frogs and toads would be the least capable of surviving a protracted drought, for their slimy skins require a constant supply of moisture. Yet several species of frogs and toads of Central Australia display almost incredible powers of resistance to these trying conditions. "Clay-pans," of enormous extent and baked as hard as rock, are caused by natives to yield up frogs and other creatures, which, for lack of space, I cannot now mention, in surprising numbers. The "black-fellows" know how to interpret surface-markings on the ground, and with a hatchet they will hack away on the chosen spot till, at about a foot down, they disclose a spherical chamber with slimy walls, sometimes three inches in diameter, wherein lies a dirty-yellow frog, *Cheiroleptes platycephalus* (Fig. 2), in a state of coma, and distended to a huge size by water stored up in the bladder! There are several species, belonging to different genera, which have found this mode of escape. When it is remembered that they have to spend from twelve to eighteen months in these living graves, one is the more astonished that such a mode of escape should have come about.

My tale is but half told, and here I am at the end of my page. Of the various species of crabs and snails and mussels found with these frogs and toads, I hope to speak in the not distant future.



FIG. 3. AN EXAMPLE OF THE DEVELOPMENT OF INTERNAL FAT, PROBABLY ASSOCIATED WITH DROUGHT CONDITIONS: THE FAT-RUMPED SHEEP OF THIAN-SHAN.

There are many distinct breeds of fat-rumped sheep, some of which are found in various parts of Africa, while others are bred in vast numbers by the nomad Kirghiz, Kalmuks, and Mongols. The tail is reduced to a mere vestige, while the accumulation round this area may weigh as much as thirty or forty pounds. If the development of fat began in breeds kept in a tropical climate, it seems strange that such as live under far different climatic conditions should retain the same peculiarity.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**THE PRESENTATIONS TO THE CHIEF SCOUT, LORD BADEN-POWELL OF GILWELL (OTHERWISE "B.P.")**: THE ROLLS-ROYCE AND ITS ECCLES TRAILER-CARAVAN. On August 10, the Chief Scout, who has announced that his future title will be Lord Baden-Powell of Gilwell, was presented with a Rolls-Royce car and an Eccles trailer-caravan, a painting of himself, and a cheque for £2,750—gifts subscribed for by the Boy Scouts of the world at a maximum subscription of one penny. The Chief Scout has already dubbed his car his "Jam-roll," an allusion, of course, to its connection with the Jamboree and to its make!



**THE DUKE OF YORK'S DAY IN HIS CAMP FOR BOYS FROM PUBLIC SCHOOLS AND FACTORIES, AT NEW ROMNEY**: H.R.H. INTERESTED IN A "TALKIE"-PICTURE VAN.

The Duke of York spent August 8 in his New Romney camp for public school boys and boys from factories and workshops, and took part in various festivities. It was recalled by the Camp Chief that never once during the nine camps that had been held had his Royal Highness failed to spend at least one day among the boys.



**THE LORD PRIVY SEAL ABOUT TO LEAVE FOR CANADA, TO DISCUSS TRADE AND EMIGRATION**: MR. J. H. THOMAS, WITH MRS. THOMAS AND LORD PASSFIELD (LEFT), AT EUSTON

Mr. Thomas left London on his visit to Canada on August 9, accompanied by his wife and by his private secretary Mr. Hancock. It will be his endeavour to improve trade relations between Great Britain and Canada, and he will make enquiries as to emigration. He is likely to remain away until the end of September.



**SIR HORACE WILSON**

Permanent Secretary to the Ministry of Labour. Sent to Manchester by Mr. Ramsay MacDonald, in an endeavour to end the cotton dispute by negotiation. The Prime Minister flew to see him and various employers at Edinburgh.

**MR. MALCOLM WATSON**

Dramatic critic and writer of theatrical notes. Retired a week or two ago. Died, Aug. 7. Born in 1853. Also a dramatist. Joined "Daily Telegraph," 1899.



**SIR JOHN FERGUSON, K.B.E.**

New Con. M.P. for Twickenham, in place of Viscount Brentford. Chairman of Lipton's, Financial Adviser to the Ministry of Health on Housing, etc.



**MR. HUGH MACNAGHTEN**

Vice-Provost of Eton since 1920. Found drowned on August 13, after having been missing since the 10th. Aged sixty-seven. Well-known Greek and Latin scholar. Wrote "Fifty Years at Eton"; and a book on Emile Coué.



**THE WEDDING OF THE LATE EARL HAIG'S SECOND DAUGHTER: LADY VICTORIA HAIG GREETED BY A BRITISH LEGION GUARD OF HONOUR.**

The wedding of Lady Victoria Haig, second daughter of the late Field-Marshal Earl Haig of Bemsersyde, and Mr. Claud Andrew Montagu-Douglas-Scott, son of Lord Herbert Montagu-Douglas-Scott, and nephew of the Duke of Buccleuch, took place at Mertoun Parish Church, near Bemsersyde, on August 10. The Guard of Honour was formed by ex-Servicemen.



**THE BRITISH CHESS FEDERATION'S CONGRESS AT RAMSGATE: A GROUP INCLUDING MR. M. SULTAN KHAN, WHO WON THE CHAMPIONSHIP.**

Beginning with the Mayor, the photograph shows (from left to right), the Mayor of Ramsgate; Sir Umar Hayat Khan, who brought the new champion to England; Canon A. G. Gordon Ross, President of the Federation; Major Sir Richard Barnett, formerly champion chess-player of Ireland, and the Chairman of the British Chess Federation; Mr. M. Sultan Khan; and Mr. Syed Akbar Shah. Mr. Sultan Khan is a land-owner in the Punjab.



# THE DUCHESS OF BEDFORD'S FLIGHT TO INDIA AND BACK

# WITHIN 8 DAYS: PHOTOGRAPHS BY HER, AND HER RETURN.



A PHOTOGRAPH TAKEN BY THE DUCHESS OF BEDFORD, AT BUSHIRE: FILLING-UP AND OVERHAULING—WHICH OCCUPIED FOUR PRECIOUS HOURS AT EACH LANDING.



PERSIAN WOMEN SHY OF THE DUCHESS'S CAMERA: THE RESULT OF AN ATTEMPT MADE BY HER GRACE TO SNAP-SHOT A GROUP AT BUSHIRE.



"THE SPIDER" AT BUSHIRE: A PHOTOGRAPH BY THE DUCHESS OF BEDFORD: SHOWING PERSIANS WHO ASSISTED IN THE OVERHAULING OF THE AEROPLANE.



A PHOTOGRAPH TAKEN AT ALEPPO DURING "THE SPIDER'S" HOMEWARD JOURNEY: A SNAP-SHOT SHOWING THE DUCHESS WITH THE BRITISH ASSISTANT CONSUL.



AT CROYDON, ON THE CONCLUSION OF THE FLIGHT FROM LYMPNE TO KARACHI AND FROM KARACHI TO LONDON WITHIN EIGHT DAYS: THE MONOPLANE "THE SPIDER" (FORMERLY "THE PRINCESS XENIA"), IN WHICH THE DUCHESS OF BEDFORD, CAPTAIN C. D. BARNARD, AND MR. R. F. LITTLE MADE THEIR GREAT JOURNEY.

The Duchess of Bedford, flying in the monoplane "The Spider," with Captain C. D. Barnard as pilot, and Mr. R. F. Little as relief pilot and mechanic, concluded a very remarkable journey on Friday, August 9, having flown from England to India and back in daylight within eight days; and it should be added at once that her Grace was no mere passenger: as Captain Barnard said in his "surprise" broadcast, "The Duchess did a great deal during the journey and took over control for part of the way." They were steering by compass alone, he added, and the Duchess did not make a single mistake. A similar attempt was made last year, but engine trouble developed at Bushire. After her arrival, her Grace received a congratulatory message from the King. The flight began at Lympne on Friday morning, August 2. Sofia was reached that same night; Aleppo on the Saturday night; Bushire on the Sunday night;



THE END OF THE GREAT FLIGHT TO INDIA AND BACK WITHIN EIGHT DAYS: THE DUCHESS OF BEDFORD'S MONOPLANE, "THE SPIDER," ARRIVING AT CROYDON AERODROME.



WELCOMED HOME: THE DUCHESS OF BEDFORD SHAKING HANDS WITH FRIENDS THROUGH THE WINDOW OF HER AEROPLANE, "THE SPIDER," ON HER ARRIVAL AT CROYDON.



FLOWERS AND A HEARTY GREETING: THE DUCHESS OF BEDFORD LEAVING HER MONOPLANE, "THE SPIDER," AFTER HER ARRIVAL AT CROYDON ON THE CONCLUSION OF THE FLIGHT.

and Karachi on the Monday night. The departure from Karachi took place on Tuesday morning, August 6. Bushire was reached that night; Aleppo on the Wednesday night; Sofia on the Thursday night; and Croydon at 5.30 p.m. on Friday, August 9. Thus, it will be seen, there were three stops on the outward journey, and the same on the homeward. These were for re-fuelling, inspection, re-conditioning, and rest. As already remarked, the flying was all by daylight. Between twelve and sixteen hours were spent in the air each day. The machine, which was formerly called "The Princess Xenia," is the one in which Captain MacIntosh made an unsuccessful endeavour to fly the Atlantic, and, later, with Squadron-Leader Bert Hinkler, sought to make a non-stop run to India. Still later, it figured in another attempt to reach India. It is a Fokker monoplane, with a single engine—a British Bristol Jupiter. The Duchess is sixty-three.



## BOOKS OF THE DAY.

ARCHITECTURE, as compared with other arts, has a tendency to anonymity. While the names of many great painters, sculptors, musicians, and writers are familiar to everyone, the number of great architects equally celebrated is relatively small. Famous buildings of the past are associated, as a rule, not with their designers, but with the rulers for whom they were erected, or the sculptors who adorned them. Thus, in contemplating the Parthenon, we remember Pericles and Phidias rather than Ictinus and Callicrates, and can we say who built the Arch of Titus or the Baths of Caracalla? It was much the same in mediæval days. Our Gothic cathedrals arose at the behest of kings and prelates, but the master minds that gave them form are mostly forgotten. In modern times there is hardly a name in English architecture—except that of Sir Christopher Wren—which may be said to enjoy universal popular renown.

What is the reason of this personal obscurity in an art that has been called the mother of all? Is it that architects, as a class, are a peculiarly modest and self-effacing set of men? I have not met many of them, but I should rather say that the cause lies in the nature of their work. It involves, perhaps, too many co-operators for a single personality always to stand out and dominate the rest. Other artists are at once designers and executants, but the architect must leave it to the builder to carry out his ideas. Then, again, his works are too large for exhibition purposes. Sir Edwin Lutyens, for example, might find it inconvenient to hold a "one-man show" after the manner open to Mr. Epstein or Mr. Augustus John. This matter of size also tends to make the architect's signature (which he generally omits to attach) inconspicuous to the public eye.

If nowadays the architect is coming into his own, and suffers less from such "defeat of fame," his recognition is mainly due, I think, to the industry of writers and publishers. For example, a book that renders due honour to names eminent in the profession is "THE STORY OF ARCHITECTURE IN AMERICA." By Thomas E. Tallmadge, Fellow, American Institute of Architects. Illustrated. (George Allen and Unwin; 16s.) Its arrival recalled to my mind a statement which impressed me in an English work reviewed here recently—Mr. Murray Adams-Aulton's "Domestic Architecture and Old Furniture"—that "the Americans... lead the world in architecture." It is a statement not difficult to believe, even by those who have never crossed the Atlantic, from the evidence of illustrations. Our own readers will remember many instances, including several series of photographs of modern American buildings, in New York and elsewhere, and (a few years ago) the late Mr. Joseph Pennell's wonderful etchings, that formed, as it were, an artistic apotheosis of the sky-scraper.

Mr. Tallmadge, who takes American architectural supremacy for granted (quoting, incidentally, English tributes thereto), gives literary expression to the same cult. "Old Icarus (he writes) would not have looked more enviously at Lindbergh's silvery plane than would the builders of Amiens and Beauvais, could they stand in City Hall Square, and follow with astonished eyes the ascending shafts of the Woolworth Tower to a height that makes their own towering cathedrals seem puny and infantile. The sky-scraper is far and away the most important architectural achievement of America, her great gift to the art of building."

In the evolution of this new soaring style the place of honour is allotted to a design (reproduced as the frontispiece) by the Finnish architect, Eliel Saarinen, which was awarded second prize, in 1922, in the competition for the Chicago Daily Tribune building. "Not one of us," says Mr. Tallmadge, "was wise enough to see in it the achievement for which we had searched so long—the solution of the problem of the sky-scraper. . . . It is only in the last year or so . . . that the profound influence of this building that was never built has become evident. . . . It is the best design since Amiens." In the matter of modern cathedrals, however, the author concedes a point to English architecture, naming as the two "noblest specimens" those at Westminster (Roman Catholic) and Liverpool.

Mr. Tallmadge's book, which claims to be the first connected account of American architecture, is quite the most readable work of its kind that I have come across. His enthusiasm and vivacity make the story more enthralling than many a novel. The charm of his descriptive

style is enhanced by his manifest affection for the English poets, especially Keats, "the source (he says) of so many of my allusions and figures."

Associations between Scandinavia and the United States, as exemplified by Saarinen's historic design, find another link in a remarkable autobiography entitled "A SEARCH FOR AMERICA." The Odyssey of an Immigrant. By Frederick Philip Grove (Louis Carrier and Co., and Brentano's; 12s. 6d.). Discussing his nationality, the author says: "I was not British-born; but my mother had been a Scotswoman, and from my earliest childhood I had been trained to speak English. . . . My father, Charles Edward Branden by name, had been of Swedish extraction, himself rather an Anglophile." It does not appear, by the way (or, if it does, I have missed the explanation), how the name Branden came to be changed to Grove, or whether the latter is merely a *nom-de-plume*, but the point is immaterial to the interest of the narrative.

It is the story of a young man of twenty-four, brought up in wealth and ease, and accustomed to the luxuries of extensive travel, who suddenly learns that his indulgent father has exhausted his resources and that he must start life afresh in poverty. He emigrates to Canada, and the book describes in vivid detail his tribulations and vicissitudes in earning a living there and in the States. It is rather surprising that an educated and travelled man,

of all the immigrants in my various districts. And twenty-seven years after the end of my rambles I published the first of my few books." These include "Over Prairie Trails," "The Turn of the Year," and "Settlers of the Marsh."

The present work has value as a candid picture of American and Canadian life at the period indicated. "Some of the pages," the author suggests, "may read like a huge indictment of the Americas. I can assure the patient reader that they were never meant as such." Moreover, any such implicit criticism is amply discounted by several handsome tributes. Thus he emphasises "helpfulness and toleration" as distinctly American traits, and speaks of "the sanity, the good sense, and the goodwill that are truly American." In conclusion, he writes: "I was reconciled to America. I was convinced that the American ideal was right; that it meant a tremendous advance over anything which before the war could reasonably be called the ideal of Europe. . . . The gulf existing between the classes was more apparent than real."

More recent experiences of a young man—this time a native-born American—thrown on his beam ends at a still earlier age than Mr. Branden, are recounted vivaciously in "THE WORLD ON ONE LEG." By Ellery Walter. With forty-eight illustrations (Putnam; 21s.). These reminiscences, however, develop on very different lines, for, as the title indicates, the author lost a foot (at the age of nineteen) and subsequently travelled about the world for 45,000 miles, on crutches, working his way as he went—a wonderful record in the circumstances, and told with cheerful humour and optimism. Among "the legion of friends on whose shoulders I have rested," mentioned in his dedication, were some distinguished English folk met in the course of travel, including Earl Winton, Brigadier-General and Mrs. Asquith, and the Bishop of Bombay.

Another autobiography with an American element, telling of early struggles leading to ultimate success, is "THE BRIDGE OF LIFE." By C. Harold Smith. Illustrated by Ferdinand E. Warren (Appleton; 8s. 6d.). It is a book of rare interest and charm, full of personal anecdote and shrewd observation. The scene of the author's adventures shifts from London to the South Seas, and thence by way of San Francisco to New York, with various incidental journeys.

I can recommend also, as something quite original in the way of travel books, one entitled "TRAMPING TO LOURDES." Being some account of the Adventures that befell John Gibbons, of Hornsey in Middlesex, in a Pilgrimage undertaken through Anjou and Auvergne, Quercy, Bearn, and Bignorre, with other Foreign Parts, in the 47th year of

his Age, and in the Year of Grace 1928. (Methuen; 5s.). In these days of motor tours it is refreshing to meet a literary pedestrian, but, apart from that, there is a distinctive note in this book, and in the conditions of his journey, that is peculiarly fascinating. As a diary of a pilgrimage it is surely unique.

History and description, rather than personal experience, form the *motif* of a work that takes us into "ex-enemy" country—"OLD RHINELAND." Through an Englishman's Eyeglass. By E. E. Gawthorn. With thirty-two illustrations (Hutchinson; 10s. 6d.). "The basis of this book," writes the author, "was a series of articles published in the local newspaper of the British troops stationed on the Rhine." His object has been to "present the authentic history of the district, as well as its legendary lore, in a concise and connected form suitable for the average visitor." He achieves his aim with conspicuous success.

Perhaps the best preparation for visiting a country is some knowledge of its literature. Both British and American readers interested in northern Europe, whether as tourists or otherwise, will welcome "NORWAY'S BEST STORIES." An Introduction to Modern Norwegian Fiction. Translations by Anders Orbeck. Edited by Hanna Astrup Larsen. Published for the American-Scandinavian Foundation (George Allen and Unwin; 7s. 6d.). The difference in atmosphere between these tales and our home-grown fiction is very striking. They possess the novelty of a holiday abroad. But why do I mention holidays? Mine are just over!

C. E. B.



THE YOUNG HEIR TO THE THRONE OF EGYPT AS A BUDDING OARSMAN: PRINCE FAROUK EXERCISING ON A ROWING-MACHINE IN THE PALACE GROUNDS, NEAR CAIRO—A PHOTOGRAPH TAKEN BY THE QUEEN OF EGYPT.

Prince Farouk, heir to the throne of a country at present much in the public eye, was born in Cairo on February 11, 1920. He is King Fuad's only son, and the eldest child by the King's second marriage (to Princess Nazli), which took place in 1919. The Prince has three younger sisters and an elder half-sister. He is now receiving special instruction in physical culture from an English tutor. His mother, the Queen of Egypt, is an adept at photography.

knowing five languages, could not have made a more profitable use of his attainments, but, as he points out, "it was not so easy as it sounds to change from the habits of a young 'man about town' to those of a thrifty young scholar." He makes it clear, moreover, that by temperament he was a bit of "a rolling stone."

The immigrant got his first job as a waiter in a restaurant at Toronto, and we get a graphic picture of the napkin man's life, especially the "rush" lunch hour, from behind the scenes. Next, he became a book agent, and we learn much of American publishing methods. In both these pursuits, it is curious to note, he was urged to get rid of his English accent, referred to as his "brogue." Then came periods of wandering and unemployment, hardships and adventures. Later, he went in for tree-pruning and casual harvest work, and took the road as a "hobo"—a type to be differentiated from the ordinary tramp as being a skilled, though peripatetic, labourer.

Eventually, in his last chapter, he writes: "My life-work was clearly outlined in my mind. I had discovered the soil in which I could grow. This book has nothing to do with that life-work itself. . . . Its topic is the search and its end." So we leave him finally taking a ticket for Winnipeg out of his savings of some 250 dollars. "I wanted (he says) to go to foreign settlements and help recent immigrants . . . in realising their promised land. The upshot was that I applied for, and obtained, a position as teacher. I have been a teacher ever since; and not only a teacher, but the doctor, lawyer, and business-agent



# The Art of László: A Fine Example of Modern Portraiture.

FROM THE PORTRAIT BY PHILIP A. DE LÁSZLÓ, M.V.O.; RECENTLY EXHIBITED AT THE FRENCH GALLERY. (COPYRIGHT RESERVE FOR THE OWNER.)



WIFE OF THE SIXTH LORD PLUNKET: LADY PLUNKET.

Mr. Philip A. de László is, it need hardly be said, one of the leading portrait-painters of the day, and the picture we reproduce is an excellent example of his art. It shows Lady Plunket, the young wife of the sixth Lord Plunket, posed with a tame budgerigar (a species of Aus-

tralian love-bird) in her hand. It was seen at Mr. de László's recent show of his work at the French Gallery, an exhibition which was especially notable as coinciding both with the painter's sixtieth birthday and his residence in this country for twenty-two years.



# The Scene of Some of the British Association's Meetings in South Africa: A Dream of Cecil Rhodes Fulfilled.

FROM THE PICTURE BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED.)



THE UNIVERSITY OF CAPE TOWN—ON THE SLOPES OF TABLE MOUNTAIN, IN THE GROOTE SCHUUR ESTATE THAT WAS RHODES'S HOME, AND WAS GIVEN BY HIM TO THE PEOPLE OF SOUTH AFRICA.

The British Association for the Advancement of Science opened its annual session this year on July 22, in Cape Town, and thus returned to South Africa, which it last visited in 1905. The other meetings of the week at Cape Town were held in the University, whose buildings are on the side of the mountain overlooking the Groote Schuur Estate, the gift of Cecil Rhodes to the people of South Africa. The structure, which has a frontage of over four hundred yards, and cost a million and a-quarter sterling, may be said to be the embodiment in bricks and mortar of one of Rhodes's most cherished dreams—to found a seat of learning and education on the slopes of Table Mountain in the place that was his home. It is now nearing completion, and it has won much well-deserved admiration. The site on which it stands is probably unequalled for beauty, for the University commands an unobstructed outlook over some thirty to forty

miles across Cape Town and Table Bay and the fine Cape Flats to the distant ranges of mountains and hinterland. The history of the University goes back a hundred years, to the beginnings of the South African College, with which it was incorporated in 1918. It has Faculties of Science, Arts, Education, Commerce, Law, Medicine, Engineering and Fine Arts, and a special feature is to be made of its School of Medicine. At the moment, there are some fifteen hundred students. Any of our readers who may be interested in the University, or in the Dominion as a whole, can obtain reliable information from the Director of the Publicity and Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2. On leaving Cape Town, the British Association—extending its activities to nearly a fortnight instead of the usual week—went on to Johannesburg, and all the Sessions were in full swing there by July 31.



# Our Dogs: Leaves from Cecil Aldin's Sketch-Book—No. 5.

DRAWINGS DONE FROM LIFE BY CECIL ALDIN, AUTHOR OF "DOGS OF CHARACTER," "A DOG DAY," ETC. (COPYRIGHTED.)



"SOMEBODY'S BABY": A SPANIEL PUPPY



"SITTING UP AND TAKING NOTICE": A RED SPANIEL PUPPY.



"AREN'T WE A GOOD-LOOKING COUPLE?" A PAIR OF "TORTOISESHELL" SPANIELS.



"WHAT CAN I DO FOR YOU?" A "TORTOISESHELL" SPANIEL.



"BLACK, BUT COMELY": A COCKER SPANIEL.

Mr. Cecil Aldin has not much to say about spaniels in his book "Dogs of Character," which we have quoted in connection with his other dog drawings in previous issues. Plenty of information about this breed, however, may be found in "The Kennel Encyclopædia," by F. T. Barton, M.R.C.V.S. (Virtue and Co.), a new and excellent work dealing with all sorts and conditions of dogs. Of the cocker spaniel, for example,  
[Continued below.]



"NOTHING DOING—I MAY AS WELL LIE DOWN": A "TORTOISESHELL" COCKER SPANIEL.

[Continued.] we read: "This small variety of spaniel is a most useful gun dog, and those who keep or have kept a team of working cockers speak most highly of them. As a land spaniel it is one of the original sort, and has been used in Great Britain for centuries. . . . At the present time parti-coloured ones predominate

over the blacks and browns. . . . The Kennel Club did not recognise this variety of spaniel until 1893. . . . Colour is unimportant, as a good cocker can be any colour. . . . The cocker spaniel has been favoured because it is a small dog, and can conveniently be kept within the domestic circle."



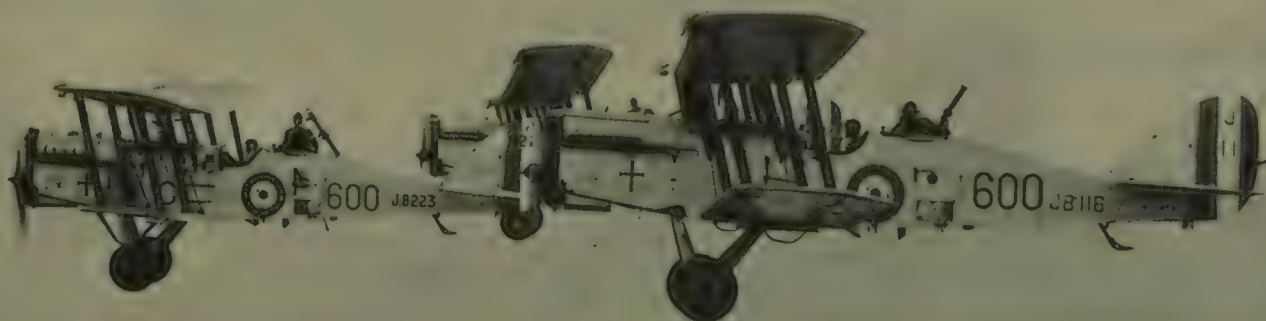
## CITY MEN AS AIRMEN: "BOMBERS" TRAINING AT TANGMERE, IN SUSSEX.



THE CITY OF LONDON (BOMBER) SQUADRON OF THE AUXILIARY AIR FORCE: A FORMATION FLIGHT BY MACHINES OF NO. 600 SQUADRON OVER THE TYPICAL "PATCHWORK" OF SUSSEX.



DIRECTED BY A DOCTOR-AIRMAN OF THE AUXILIARY AIR FORCE: FIRST-AID INSTRUCTION FOR NO. 600 SQUADRON.



THE CITY OF LONDON (BOMBER) SQUADRON IN TRAINING: MACHINES OF NO. 600 SQUADRON OF THE AUXILIARY AIR FORCE IN FLIGHT NEAR TANGMERE.



A "WEAPON" WHICH PHOTOGRAPHS "HITS" BY IMAGINARY BULLETS "FIRED" AT A TARGET: THE CAMERA-GUN—EXPLAINING ITS USE.



WITH ARUNDEL CASTLE BELOW THEM: MACHINES OF NO. 600 SQUADRON IN FLIGHT OVER SUSSEX DURING THEIR TRAINING.

Our photographs illustrate the training of the City of London (Bomber) Squadron of the Auxiliary Air Force (that is to say, No. 600 Squadron), whose training this year is centred at the Service aerodrome, Tangmere. It is, of course, a Territorial unit; and

it is very largely recruited from men of London who work in banks, offices, and big business houses. In this connection, it is interesting to add that, of the one-hundred-and-twenty men in the Squadron, only five practice technical trades in civilian life. Amongst the non-commissioned officers and men are a Local Government official, a tailor's cutter, and the manager of a pianoforte business. Of the three acting Flight-Commanders, one is an artist, one is in the insurance business, and one is in banking. With regard to the photograph of the camera-gun, it should be added that this "weapon" is sighted as a Lewis gun would be, but, instead of firing bullets at a target, it photographs those spots on the target that the bullets would have hit had they been fired.



## SERVICE EVENTS, DISPLAYS, AND SPORTING CONTESTS: OUTDOOR OCCASIONS BY LAND, SEA, AND AIR.



ANCIENT AND MODERN IN NAVAL ARCHITECTURE: H.M.S. "MEDWAY" WITH A WORKING MODEL OF THE EIGHTEENTH-CENTURY "KENT," DURING CHATHAM NAVY WEEK. Among the attractions of Navy Week at Chatham (August 12 to 17) was the presence of the new giant submarine depot and repair ship, "Medway," recently built by Messrs. Vickers, at Barrow. She will shortly go to China as the "mother ship" of our latest and most powerful submarine fleet. Alongside is a working-model of the eighteenth-century two-decker, H.M.S. "Kent," built at Deptford in 1762.



IN "BATTLE" ON THE SUSSEX DOWNS: A LIGHT TANK ENTERING A SMOKE SCREEN DURING THE RECENT TERRITORIAL "INVASION." During the recent Territorial Army training exercises there was an "invasion" of Sussex, and on August 6 a "battle" was fought, by the 47th (2nd London) Division, on the high downs round Telcombe, east of Brighton, between the "Greyland" invaders and the "Downland" defending force. The above photograph was taken while the Downlanders were gaining a position with the aid of a smoke-screen and light tanks.



THE FIRST OF THE NEW BRITISH RACING SEAPLANES BUILT FOR THE SCHNEIDER TROPHY CONTEST: THE SUPERMARINE ROLLS-ROYCE "SIX," TOWED OUT FOR TRIALS.

A trial flight of the Supermarine Rolls-Royce "Six," the first to be completed of the new British racing seaplanes built for the Schneider Trophy contest next month, took place on August 12 at the Calshot Seaplane Station, Southampton Water. The machine was piloted by Squadron-Leader A. H. Orlebar, the officer commanding the high-speed flight, and he was in the air for fifteen minutes, apparently flying the actual Schneider course.



A MILITARY LANDING AMID HOLIDAY-MAKERS ON A SUSSEX BEACH: BOAT-COMING ASHORE AT SEAFORD FROM THE BATTLESHIP "IRON DUKE," SEEN IN THE LEFT BACKGROUND.

An interesting feature of the Territorial "battle" in Sussex, between "Greyland" invaders and "Downland" defenders, was a beach-landing at Seaford among a crowd of holiday-makers. The landing party consisted of 8 officers and 200 men of the 13th, 16th and 18th London Regiments, who were aboard the "Iron Duke." There were two

loads of territorial troops (invaders, of a "Greyland" force) in "Iron Duke," seen in the left background. Sixty boats towing a launch filled with troops, a pinnace, and three cutters. Near the shore, grass lawns were attached to the launch and pinnace, which anchored on the beach. Soldiers from the cutters jumped into the water, knee deep, and landed the boats ashore. After landing, the troops marched off along the Newhaven road.



THE SCHNEIDER TROPHY TRIALS: THE SUPERMARINE ROLLS-ROYCE "SIX," AT CALSHOT.

This new seaplane is a development of the Supermarine monoplane which gained the trophy for Britain in 1927, but contains a larger and more powerful Rolls-Royce engine in place of the Napier, and has consequently a longer fuselage, with larger wings and floats. The engine was developed from the new Rolls-Royce "H" engine of 830 h.p., as shown for

NOTED BY SQUADRON-LEADER ORLEBAR, IN THE AIR DURING A TEST FLIGHT AT CALSHOT.

The first time at Calshot, and was designed throughout by Mr. F. H. Royce himself. The other four officers of the flight also got some practice on the 1927 Supermarine racer and the other Napier four "B" biplanes. The second new type of racer, the Gloster Napier "Six" monoplane, was expected at Calshot a day or two later.



IRISH FREE STATE OFFICERS IN HELMETS RESEMBLING THE GERMAN TYPE: A SIGNALLING BASE DURING EXERCISES AT CURRAGH CAMP.

The steel helmets in use in the Irish Free State Army, it will be noticed, closely resemble in type those worn by the German troops in the Great War. The officers here shown belong to the Reserve, and the photograph was taken during training exercises at the Curragh Camp. It shows a signalling apparatus on the left and another in the right background. In the centre are officers with telephones, reading messages signalled at a distance.



AN OBJECT-LESSON FOR "ROAD-HOGS" IN FRANCE: A WRECKED CAR DISPLAYED AT THE ROADSIDE NEAR VERSAILLES AS A WARNING TO MOTORISTS.

A novel method of impressing on the imagination of motorists the dangers of reckless driving is shown in this illustration. A wrecked motor-car, the result of a collision, has been mounted on a stone pedestal and set up beside the Quai des Minimes, near Meulan, in the district of Versailles, as an object-lesson to rash drivers. To judge by the daily Press reports, there should be no lack of material for similar "monuments" in this country.



THE FIRST MAN TO "MOTOR-CYCLE" ACROSS THE CHANNEL: MR. H. S. PERREY, WITH HIS PILLION-RIDER, MR. THACKER, ARRIVING AT DOVER ON HIS RETURN FROM CALAIS.

Mr. H. S. Perrey set up a new Channel record on August 12, when he crossed from Dover to Calais and back on his motorcycle, which was fitted with a propeller and two 16-foot canoe-shaped floats. It was the first time that any such attempt had been made. Mr. Perrey, who was accompanied by a pillion-rider, left Dover at 7.30 a.m. and reached Calais at 11.10 a.m. Starting back at 11.50 a.m., he reached Dover at 3 o'clock.





A "SNOWSTORM" OF CONFETTI AND STREAMERS: ST. LOUIS EN FÊTE TO GREET THE HEROES OF A NEW DURATION-FLIGHT RECORD OF OVER 420 HOURS.

Our photograph shows the remarkable scene in the main avenue of St. Louis, U.S.A., when the city welcomed the two airmen, Mr. Dale Jackson and Mr. Forest Obrine, who had just accomplished a new record for continuous flight of 420 hours 21½ minutes. When their aeroplane, the "St. Louis Robin," landed at Lambert, the St. Louis airport, they were greeted by a crowd of 13,000 people, and were carried shoulder-high. Each of the airmen received over £3400 in prizes.



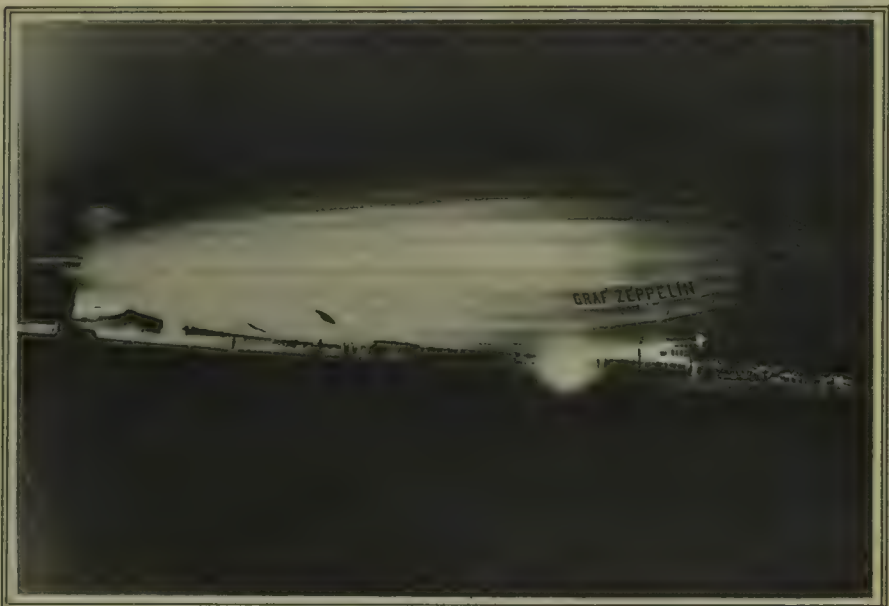
A FAMOUS POLAR EXPLORER AS PASSENGER IN THE "GRAF ZEPPELIN" DURING HER WORLD FLIGHT: SIR HUBERT WILKINS (CENTRE BACKGROUND) AT DINNER. The German airship "Graf Zeppelin" started from Friedrichshafen on her second flight to America on August 1, with a crew of forty-two, a stowaway, and eighteen passengers, including Sir Hubert Wilkins, the famous polar explorer, and arrived over Lakehurst, New Jersey, on August 4, after a flight of ninety-three hours. She did not come down at once, but cruised over New York, and it was nearly 10 p.m. before she returned to Lakehurst and landed her passengers. Fuel and gas were then taken in for her voyage round the world. On August 8 she left Lakehurst

## RECENT EVENTS OF WORLD-WIDE INTEREST: MEMORABLE HAPPENINGS ABROAD.



GERMANY CELEBRATING THE TENTH ANNIVERSARY OF THE REPUBLIC: THE REICHSTAG IN BERLIN ILLUMINATED DURING THE FESTIVITIES.

The tenth anniversary of the official promulgation of the German Republic was celebrated on August 11 with the usual festivities. "On November 9, 1918 (we read in the "Statesman's Year-Book") the abdication of the German Emperor was announced, and from that date Germany became a Republic. . . . The Constitution of the Republic was adopted on July 31, 1919, by the National Assembly at Weimar, and promulgated on August 11, 1919."



AT THE STARTING-POINT OF A WORLD FLIGHT: THE "GRAF ZEPPELIN" LANDS AT LAKEHURST, NEW JERSEY, IN THE DARK, ON HER ARRIVAL IN AMERICA. to re-cross the Atlantic, again passing over New York, and landed at Friedrichshafen on the 10th, having accomplished the flight in 55½ hours, by far the shortest time on record for an airship crossing in either direction. On the way she flew over Paris and greetings were exchanged with the French Air Minister. It was stated that Dr. Eckener, her commander, hoped to leave Friedrichshafen on the 13th or 14th for Japan (by way of Russia and Siberia), and to continue the flight from Tokyo to Los Angeles and Lakehurst, thus completing the air circuit of the globe.



THE EGYPTIAN PREMIER, RECENTLY IN LONDON: MOHAMED PASHA MAHMUD.



A ROYAL VISIT OF GREAT INTEREST IN VIEW OF THE ANGLO-EGYPTIAN NEGOTIATIONS: KING FUAD OF EGYPT (AT THE DOOR OF HIS RAILWAY CARRIAGE).



THE NEW HIGH COMMISSIONER FOR EGYPT AND THE SUDAN: SIR PERCY LORAIN, BT.

Proposals for a new Anglo-Egyptian Agreement, resulting from recent conversations in London between the Prime Minister of Egypt, Mohamed Pasha Mahmud, and Mr. Arthur Henderson, the British Foreign Secretary, were published by the Foreign Office on August 6, and have aroused considerable discussion. In this connection it may be recalled that Lord Lloyd recently resigned his post as High Commissioner for Egypt and the Sudan, and has been succeeded by Sir Percy

Loraine, who for some three years has been British Minister in Greece, and was previously Minister at Teheran. The King of Egypt (King Fuad) concluded his visit to this country on August 6, when he left London for Paris, accompanied by his Prime Minister. Before leaving England, Mohamed Pasha Mahmud cabled to Egypt an appeal to the people to put aside partisan feelings and consider the draft Agreement from a patriotic standpoint.



# FIRE! A LINER ABLAZE IN DOCK; AND THE CONVENT DISASTER.



A FIRE THAT WAS FOUGHT THROUGH HOLES CUT IN THE SHIP'S SIDE: THE FURNESS LINER "PACIFIC TRADER" ABLAZE IN PRINCE'S DOCK, GLASGOW.



THE FIRE AT ST. PATRICK'S CONVENT, HAYLING ISLAND, NEAR PORTSMOUTH: THE GUTTED EAST WING OF THE BUILDING, WHERE THE OUTBREAK STARTED.



THE FATAL FIRE ON HAYLING ISLAND: ST. PATRICK'S CONVENT AFTER THE DISASTER IN WHICH THE ACTING MOTHER SUPERIOR LOST HER LIFE.

The 6317-ton Furness liner "Pacific Trader" caught fire the other day while lying at Prince's Dock, Glasgow. To fight the flames, the firemen cut holes in the vessel's side. Four hours after the beginning of the outbreak, a tank holding some 400 tons of crude oil exploded, and this resulted in the scalding of several firemen who were working on the ship's deck.—Fire broke out in the East Wing of St. Patrick's Convent, Hayling Island, in the early hours of August 9. At the time, there were fifty-eight children, aged from six to fourteen, seven nuns,

and four maids sleeping in the building, which is a convalescent resort for poor children from the slums of London and other big cities. The sisters mustered the children for fire-drill, and all were got out in safety; some of those who were partially crippled, on mattresses. Then it was found that Sister Celestine Harrington, the Acting Mother Superior, was missing. Sisters went into the building and called her; but there was no reply. Later, her body was found near the Chapel. Evidently, she had gone back to see that all had escaped.





THANKS largely to the entertaining posters on the Underground, there must be very few people nowadays who are not thoroughly familiar with the spirit, if not the actual work, of the ancient cartographer. At the same time, not even the more

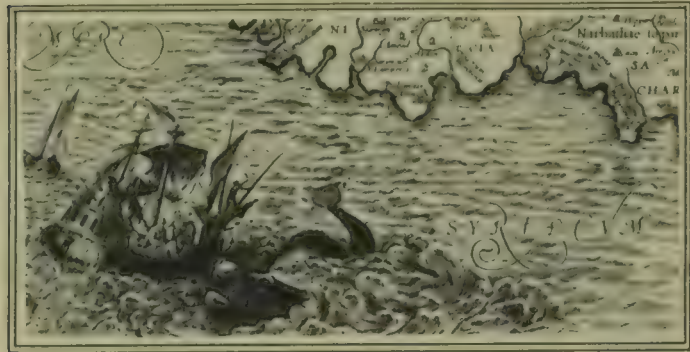


FIG. 1. JONAH AND THE WHALE: DELIGHTFUL DETAIL TAKEN FROM A MAP OF THE HOLY LAND IN THE 1570 EDITION OF THE "THEATRUM ORBIS TERRARUM" OF ORTELIUS.

serious collector always gives due attention to the loving care with which the decorative details of sixteenth- and seventeenth-century maps are engraved. This, I am afraid, is scarcely the scientific

## A PAGE FOR COLLECTORS: DECORATIVE DETAILS OF OLD MAPS.

By FRANK DAVIS.

figure? Much of it was guess-work; a great deal was definitely false; but it was vastly more accurate than anything produced by mediæval map-makers, obliged, like Cosmas, to "maintain that the earth was an oblong plain enclosed at its four extremities by huge walls of immense thickness on which the firmament of the heavens rested," and to draw their maps accordingly. Yet so great was the authority of Ptolemy that it was not till quite late in the sixteenth century that a real step forward was made. Obviously an example of a Ptolemaic map is indicated—"Asia East of The Ganges," published at Cologne in 1584, would be a good commencement. Details from this map are seen in Fig. 2.

Next we must have something from the work of the two outstanding personalities of the sixteenth century—Mercator and Ortelius, life-long friends and friendly rivals. Fig. 1 is a delightful detail from the latter's map of the Holy Land, published in the 1570 edition of his "Theatrum Orbis Terrarum"; indeed, this illustration of the dramatic moment in the story of Jonah is so vivid as to tempt one to forget that the map from which it is but the bottom left-hand corner is from the first collected series of maps to be published in one volume, and therefore a most important landmark in the

Fig. 5, chosen for the extraordinary care with which rigging, sweeps, and so on are rendered, is from an atlas by De Wit, of about 1688. One must on no account ignore the beautiful Dutch maps



FIG. 2. SHIPS OF THE SIXTEENTH CENTURY AS REPRESENTED BY PTOLEMAIC CARTOGRAPHY: DECORATIVE DETAIL ON A MAP OF "ASIA EAST OF THE GANGES" IN PTOLEMY'S "GEOGRAPHIA" (COLOGNE, 1584).

of the seventeenth century, and a De Wit production, though rather late, is by no means to be despised.

The popularity of maps as decoration in seventeenth-century Holland is evident from the frequency with which they appear in paintings of interiors, and De Wit purchased the plates that escaped the fire which destroyed the famous establishment of the Blaeu family. It is impossible to mention other Dutch engravers in so short a sketch—one is bound to omit far more than one likes—but the Blaeus are as important at Amsterdam during the heyday of the Dutch Republic as Mercator and Ortelius at Antwerp in the previous century. Blaeu senior was not only a map-maker of great knowledge and accuracy, but he brought to his business a fine taste and judgment which made his printing establishment one of the wonders of Europe. He employed the best engravers procurable, and chose types and settings that were models of dignity and restraint.

The traditional decoration—whales, ships, and sea-monsters—is extended to delightful little village scenes, agricultural implements, stags, and wild boars, minute Dutch gardens, men and women in the costumes of their various countries—all coloured with remarkable spirit and discretion.

Finally—to end up where I began—some people have already begun to collect the modern maps



FIG. 3. COSTUMES OF A NATIVE FLORIDAN KING AND QUEEN; A VIRGINIAN DUG-OUT CANOE; A SEA-MONSTER; AND A EUROPEAN SHIP: DETAIL FROM A MAP OF VIRGINIA AND FLORIDA IN MERCATOR'S ATLAS (1633 EDITION).

approach to the subject, but it is the aspect of map-collecting which stimulates most of us to enquire further

Here are details from five separate sixteenth- and seventeenth-century maps, taken from "Old Decorative Maps and Charts" (Halton and Truscott-Smith). These range in date from 1570 to 1688, and are chosen quite at random. At the same time, those who have not yet succumbed to the charm of at least one good example on their walls—or, better still, one fine volume on their shelves—may care to note the sort of thing a modest beginner might aim at, even if he does not achieve success.

I say nothing of maps of one's own country by Saxton or Speed—we will take them for granted—and concentrate rather upon map-makers internationally famous. It so happens that these five examples—chosen purely for their amusing and interesting engraving, when a map was as much a work of art as a scientific document—do actually form a very neat selection of five of the most famous names in the history of cartography.

The ancient world was dominated by the repute of Ptolemy; what more natural than for the New Europe to print and reprint the work of this outstanding

history of cartography. Mercator's Atlas was published in 1595. Fig. 3 is a detail from the 1633 edition. The famous "Projection," known to every schoolboy, and issued about 1570, will emphatically not be available to the would-be collector; only one copy of the original issue is known, and that is safely housed in the Bibliothèque Nationale in Paris. The Atlas was published as a whole after Mercator's death; later editions (among them the 1633 edition mentioned above) were brought out by Hondius, of Amsterdam, who bought Mercator's maps and charts.

Fig. 4 brings us to a different type. It is from "The Mariner's Mirror," a very rare volume which concerns itself solely with navigation. Wagenaar was a Dutch sailor and a skilful pilot; the first edition of his book, containing twenty-three charts, was published in 1584, and at once became famous. It was translated into English and various other languages, and its accuracy was such that its sailing directions can still be of use to yachtsmen. All the Wagenaar maps are elaborately ornamented with cartouches, ships and fish, and have an adventitious interest besides, as they are among the earliest specimens known of copperplate engraving in England.

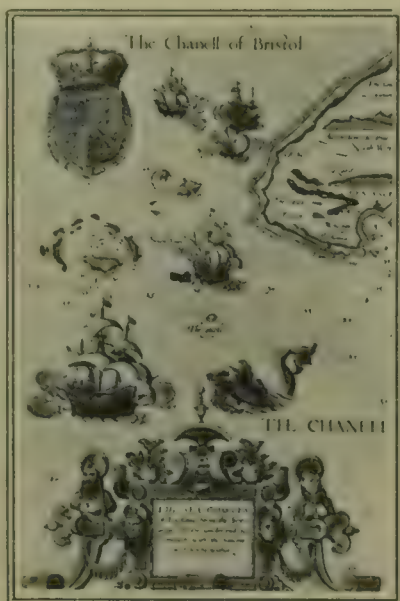


FIG. 4. NAVAL WARFARE, SEA-MONSTERS, AND HERALDIC DECORATION: PART OF A MAP OF "THE SEA COASTS OF ENGLAND," FROM THE SCILLIES TO PLYMOUTH, TAKEN FROM WAGENAAR'S BOOK, "THE MARINER'S MIRROR," FIRST PUBLISHED IN 1584.



FIG. 5. REMARKABLE FOR METICULOUS DELINEATION OF RIGGING, SWEEPS, AND SO ON: NAUTICAL DETAIL FROM A MAP OF THE ISLAND OF CANDIA (CRETE) IN DE WIT'S ATLAS (ABOUT 1688).

drawn in the antique spirit by various poster artists for the Underground. The earlier examples, I am told, notably one or two by Gill, are already not too easy to find.



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GHILLIE SHOES AND A CUBIST-PATTERNED JUMPER: MISS ROSEMARY HOPE VERE PREPARES TO DRIVE OFF AT NORTH BERWICK.

Miss Rosemary Hope Vere is one of the smart golfers who remain faithful to the jumper mode. She is here wearing one of somewhat unusual pattern in a Cubist design. She has chosen, too, the much-favoured ghillie shoes.

#### Guns and the Woman.

"The Twelfth" is one of the annual landmarks for the gourmet and the sportsman, but it is not a feminine festival, for independent modern woman rather resents having definitely to play second fiddle to a dog and a gun; to sit silent in a butt, and even to regulate the colours that she wears to fit in with the necessity for being invisible on the hill. Still, there are compensations, for there is nothing so lovely as Scotland on a fine August day—and some of us even take a somewhat atavistic delight in watching the Strong Sex play at being primitive man for once, and seeing them exhibit their prowess while we obediently watch and mark where the birds fall, or even make ourselves useful by loading.

One or two women shoot, it is true, but even if we could all handle a gun, it is not everyone who

### NOTABLE WOMEN IN NOTABLE FROCKS.

#### Classic Scottish Kit.

The fashions for Scotland differ very little every year, but each season has its own small but significant dress details which distinguish the smart woman at once. Well-cut tweed coats and skirts, are, of course, worn by every woman out shooting. Knitted skirts are not practical on the moors, as the thick heather pulls and breaks stitches in a moment; and, of course, the soft, indeterminate shades and patterns carried out in the mingled grey, fawn, purple, or green of the countryside must be worn. Skirts show a lot of variety this year; instead of introducing the usual pleats, they can be flared slightly all the way round, and look graceful for walking and climbing, as this style has the advantage of giving equal fullness everywhere, and not only at one side or in front, as in the case of many pleated skirts.

The "Zip" fastener has been pressed into the good cause of helping the sporting woman this year, for a skirt with a "magic" fastening all the way down one side, hidden under a box-pleat, may be obtained. This is a really practical invention, for in difficult "high-stepping" country, it can be opened half-way and, as close-fitting shorts of the same tweed are worn under it, the effect is perfectly neat. Coats this year are made like men's shooting jackets, and have invisible pleats, five or six inches deep at the back of each shoulder to give freedom to the arm when lifted. Soft silk shirts have come back to favour for wear with tweed tailor-mades, and are tucked into the skirt.

#### Modern Woman and Old Needlework.

The old order of things in August and September may have suffered some startling changes in regard to the bathing fashions seen both at our English seaside resorts and at the fashionable *plages* in the North of France; on the Lido; at Brioni and elsewhere; but English Country House life has retained many of its special characteristics, in spite of the improvement in the standard of lawn-tennis, and the livening effect of wireless and contract bridge on the evening gatherings of county Society.

Needlework and modern woman do not sound as if they could be closely allied; but, as a matter of fact, some of the smartest and most athletic of the girls and young matrons whose names are well known in London Society, take a great pride in their achievements with the needle. *Petit Point*, has for some time been an extremely fashionable form of occupation, and many a large house contains excellent examples of this beautiful work done by the hostess herself. Most people obtain the canvas ready prepared and painted with the design (which is often copied from one seen on a museum piece), so that the shading may easily be followed, but some women are sufficiently expert to draw their own design on the canvas and paint it—an undertaking which naturally reduces the cost of the work very materially, but requires real artistic ability to carry out successfully.

Old embroidery often consists of *Gros Point*, with figures and flowers or other parts of the design in *Petit Point*, so that anyone anxious to begin tapestry work can embark on the easier *Gros Point*, and allow an expert to put in the fine *Petit Point*.

Knitting is also a feminine occupation which has never really gone out of date, for practically every Scotswoman, whether she be born in a "but and a ben," as they call a cottage north of the Tweed, or a palace, has been brought up to knit the stockings worn by her male relatives, and would regard it as a mild disgrace if husbands, sons, or brothers were compelled to buy woollen hose instead of wearing the home-made brand, which can be specially chosen, of course, to go with the owner's tweed suits, so that his attire will match well!

## THE WAY OF THE WORLD THROUGH WOMEN'S EYES.

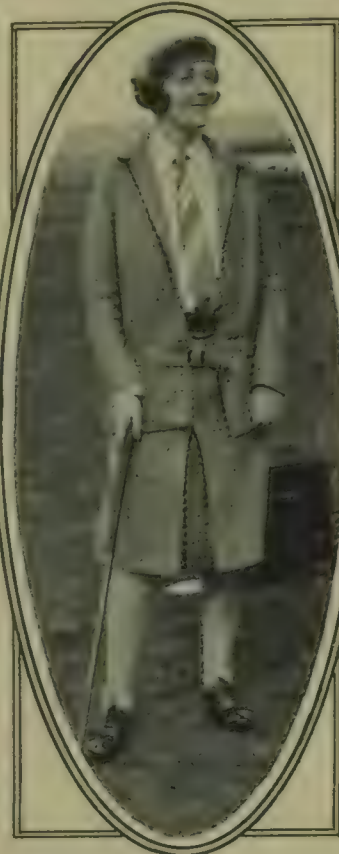
By "MILLAMANT."

#### The Come-Back of the Marigold and the Zinnia.

Fashions in flowers are an amusing study. Not long ago, the marigold was the most scorned and despised of blossoms. Every vestige of this gay orange-flowered plant was rooted out of the *chic* herbaceous border, and the idea of using such a common, violent-coloured blossom as indoor decoration would have been scouted as absurd.

The marigold made a highly successful "come-back" not long ago, and now every herbaceous border is gay with large and small examples of this old-world flower, and it occupies an honoured place on dinner-tables and in drawing-rooms. The zinnia is another old friend who has returned to favour after a protracted period of obscurity. It is certainly a highly decorative flower, and the new varieties are larger and more attractive than the old, and include some lovely pinks and golden shades, as well as mauve hues. Cause and effect in fashion is always an amusing study, and it is hard to say whether the appreciation of the marigold and the zinnia returned because of the vogue for flower-paintings which so often show blossoms of this kind, or whether the order should be reversed.

It is true that flower-pictures are admired to-day, and that cut blossoms are arranged in mixed formal bouquets after the style of pictures, in what would have been called very "old-fashioned" style a year or two ago. I recently saw a most successful mixed bowl of delphiniums, allied to rambler roses, copper-coloured foliage, marigolds, and other flowers. The effect was excellent as the bouquet had the formal shape which is required for such an arrangement, and recalled one of the best examples of ancient Dutch flower-pictures.



A TWO-COLOUR BÉRET AND CHECKED TWEEDS: LADY MILLS IN A SMART GOLFING OUTFIT AT NORTH BERWICK.

The belted skirt and striped tie look very trim and "tailored," worn like this. Lady Mills has added a perfect finishing touch by a two-colour beret which has a lighter crown.



THE TUCK-IN BLOUSE AND PEG-TOP PLEATS: NEW GOLFING FASHIONS AT NORTH BERWICK.

The vogue of the blouse or jumper tucking into the top of the skirt is universal on the links and moors in Scotland. The waist-line is even accentuated by little peg-top pleats over the hips. Here are Miss Irene and Miss Evelyn Coats in characteristic golf costumes of the season.

would get invitations in these days of American invasions and syndicated shoots: Lady Mar and Kellie is one of the fortunate few, for she is an exceptionally fine performer, and is nearly always one of Lord Lonsdale's party for his shoot over his famous Cumbrian moors on the Twelfth. The Duchess of Bedford, of flying fame, is a good shot with a gun, too; and so is Lady Boynton; while Mrs. George Phillippi, the sister of Lady Lisburne, shoots, but reserves her activities for October and the pheasants.



A DISTINCTIVE FROCK AND A JUMPER SUIT FOR SPORTING OCCASIONS: LADY GLENTANAR AND MISS THORESEN (LEFT) FOLLOW RIVAL MODES.

The new *robe de sport* is becoming almost as popular as the jumper suit, and Lady Glentanar is wearing a most attractive example, carried out in checked silk, with the collar bordered with stripes in the manner of a scarf. Miss Thoresen has a boldly patterned jumper, completed with a skirt which wraps over with a "frayed" border.



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## THE WORLD OF MUSIC.

### REFLECTIONS ON THE PROMENADES.

IN studying the programme of the Promenade Concerts for the whole season beginning Aug. 10 and concluding Oct. 5, one comes to certain reflections which I wish to outline for the consideration of the



GOLF AT LE TOUQUET: A CHARMING SCENE ON THE LINKS.

musicians concerned in these concerts and for the officials of the B.B.C. who are also responsible for them. It may be taken for granted that Sir Henry Wood and the other musicians and officials concerned are all desirous of organising these concerts on the best possible principles, but in the Promenade Concerts as they exist to-day we have inherited many serious defects which have become traditional merits through mere conservatism. During the past five years the

cry has always necessarily been "Save the Promenades," and the efforts of everybody in the Press, as elsewhere, have been concentrated on preserving what was, with all its defects, one of the most important features of the musical life of London.

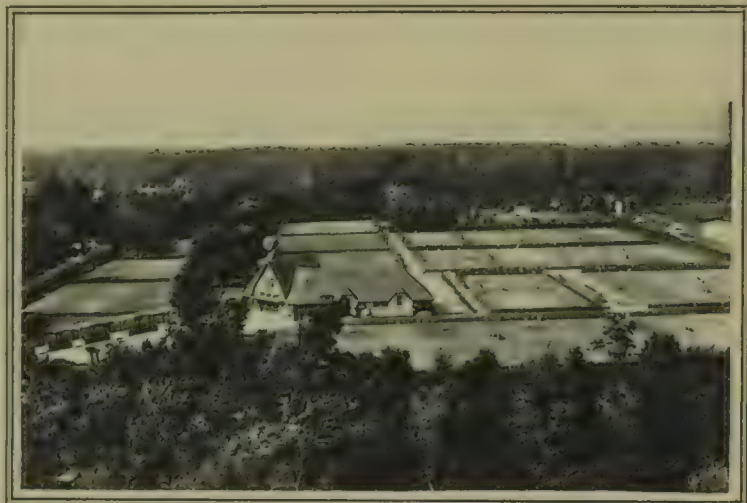
But now that the Promenades have been happily preserved by the B.B.C. taking over the responsibility of management and organisation, and we have no longer to fear the disappearance of the greatest general educational factor in the musical education of London, it becomes possible without danger to criticise the plan of these concerts, so that they shall not become fossilised into their present ineffectual and unsatisfactory form. And I am sure that what I am going to say would meet with the complete approval of Sir Henry Wood and every serious musician who gives the matter sufficient thought.

The first outstanding defect of the Promenade Concerts is the length of the programmes. This is nothing less than a musical scandal, because it is impossible to ask Sir Henry Wood, or any other conductor, and his orchestra to give of his best if he has to conduct nightly for eight weeks programmes of from six to ten items, of which at least four or five are large-scale important compositions. Three or four items are quite sufficient for a single evening's concert. It is impossible to take in more than a certain amount if one listens attentively, just as it is impossible to digest more than a certain amount of food at a time. But if one—in order to give the impression of plenty—is presented with a surfeit of food, mental or physical, one has either to reject it or to destroy one's digestion. I say nothing at present of the effect on the musicians who have to play these ridiculously long programmes, because I want first of all to emphasise the fact that there is no public demand for programmes of this indigestible length. The source of these long programmes is to be found in the past, when audiences were treated like sick children whom one had to coax to eat by

offering a great variety of tit-bits. But this is not even a good policy with children, and it is much less so with adults. In fact, it has no justification from any point of view.

For example, do the officials of the B.B.C. imagine that their programme of Friday, Oct. 4, would attract a smaller audience if the programme concluded with the performance of Beethoven's Ninth Symphony with the Choral finale sung by the "National" Chorus, instead of lingering on after that performance into Suty's "Blue Bird" suite, some part-songs, and Sibelius's "Karelia" overture? Before the symphony the programme had included two overtures and Beethoven's song "Adelaide," and to play, after the longest symphony that has ever been composed, still another two orchestral works and some songs, is to treat the human brain as a mere furniture emporium. Nobody sensitive and receptive enough to enjoy the symphony could possibly stay on any longer without

[Continued overleaf.]



ONE OF LE TOUQUET'S MANY ATTRACTIONS: AT THE TENNIS CLUB, WHICH HAS TWENTY-NINE COURTS.

Le Touquet, it need hardly be said, offers an exceptional number of holiday attractions. To the joys of the sea and the glory of the woods are added lawn-tennis, polo, and golf; and, in the evenings, there are theatres and casinos to afford entertainment. The Horse Show, which is a special feature, begins this year, it may be added, on August 30, and continues until September 15. Le Touquet, it may also be recalled, is only four hours from London and two-and-a-quarter hours from Paris, so that its amenities are available, not only for those who are able to take long holidays, but for week-enders.

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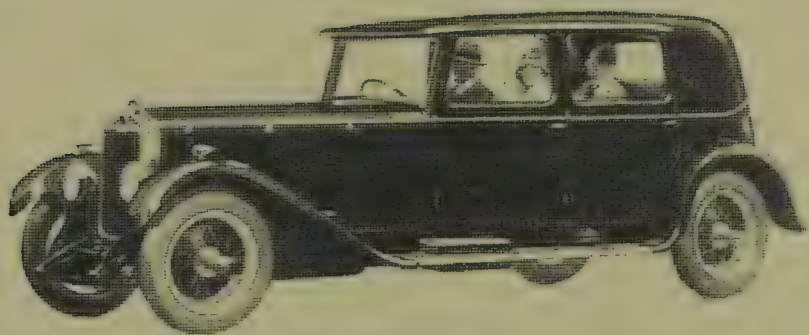


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*Continued.* becoming benumbed and dulled. As a matter of fact, it would be quite enough to fill the Queen's Hall if the programme announced that nothing but the Ninth Symphony complete with Choral finale was to be given.

But if the audience is incapable of absorbing this monstrous surfeit of dishes which is offered nightly at the Promenades, what is one to say of Sir Henry Wood and the other unhappy musicians who are compelled to play these interminable programmes? This: that only by sinking into a machine-like condition, in which they function almost automatically nightly, could musicians possibly go through these programmes night after night for eight weeks. One need not point out that any rehearsing of these programmes is quite impossible. It will be said, perhaps, by ignorant persons that these programmes are so familiar to Sir Henry Wood and his orchestra that no rehearsal is necessary, but this betrays a complete lack of understanding. What gives the performance of a musical work life and significance is just the conception which the players have on a particular occasion, and this conception has its roots in a higher awareness and sensibility which it is the task of the conductor at rehearsal to awaken and develop. When an orchestra merely plays without rehearsal, like a machine, it cannot possibly give an adequate performance, and, since the lengthy programmes of the Promenade Concerts absolutely preclude rehearsals, it follows that the audience is lucky if it ever hears a work adequately performed. But a certain surface liveliness might be the result of playing important works without rehearsal if the orchestral players were fresh. This would compensate to some extent for the lack of study and profundity. But even this is impossible at a Promenade concert—or perhaps I should say it is very difficult to obtain—when the orchestra necessarily will be fatigued from the length of the nightly programmes.

It would be possible to cut down the programmes by half, and this would be an enormous advantage to audiences and musicians. Nor is there any reason why the concert should not finish earlier in the evening. I know that concert-agents and other people engaged on the business side of music have an idea that it is quantity, not quality, which attracts audiences, just as some publishers think that people will not buy a thin book, and so use blotting-paper to pad out a

*(Continued in Column 3)*

# CHess.

CONDUCTED BY ERNEST IRVING.

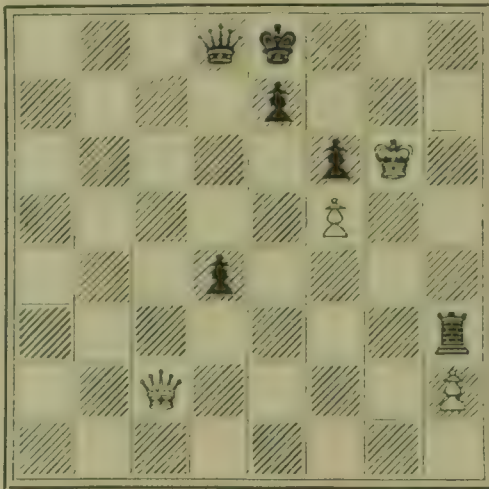
To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2.

SOLUTION OF GAME PROBLEM No. XXVII.  
[1r5r; 3Rtkps; Bp2p1p; 2P2p2; 4p1b; 1Q2P3; Pp3gPP; 1K1R4  
Black plays BK2 and White mates in 4.]

M. Voisin's unneighbourly procedure was 1. QxPch, KxQ  
2. BB4ch, KB3; 3. R(Q1)Q6ch, BxR; 4. RB7 mate! If 1. — KB1,  
then 2. QxBeh and 3. QxP mate.

## GAME PROBLEM No. XXIX.

BLACK (6 pieces).



WHITE (4 pieces).

[In Forsyth Notation: 3qk3; 4P3; 5pK1; 5P2; 3P4; 7r; 2Q4P; 8.]

This position is from a game in which the great Paul Morphy conceded a rook. This obviously proved a little too much for him, as Black still has the Rook and a pawn plus in the bargain, but by an ingenious stratagem Morphy forced a draw in a very few moves. The problem for our readers is: White to play and force a draw.

## NEW BRITISH CHAMPIONS.

The Ramsgate Congress furnished some surprises, and the British champion is now Mir Sultan Khan, from the Punjab, while Miss Gilchrist takes the ladies' title to Scotland for the first time in history. The Indian player already holds the championship of his native country, and, as he is only twenty-four, may go on to bigger things. He was lucky in finding the best British players absent from the competition, and had strokes of fortune in three of his games. He is stronger in endings than in the openings, and exploited positional advantages

with boldness and precision. Price played vigorous and enterprising chess and came with a rush at the finish, which took him to second place equal with Michell, whose play was, as usual, good, but not quite good enough. Winter, whom most people expected to win, disappointed, the victim of nerves and bad luck. Hamond started fortissimo, and finished with a sad diminuendo, while Morrison, Tylor, and Drewitt gave as good as they got.

## POOR ENGLISH PLAY.

Some of the Championship entrants were obviously outclassed, and in the Major Open Tournament the foreigners swept the decks. There were only four of them, and they carried off the four prizes, with a big gap between the invaders and the native group. Seitz, Vajda, Vukovich, and Noteboom seemed, indeed, to be in a different class to the Britishers, whose play in the main was very poor. Cross, the blind Worcester boy, won the second prize in the first-class section, a very remarkable performance against some strong opposition. We learn that there is to be no contest for the British championship next year, owing to an international competition arranged by the B.C.F. We think this is a great pity, as the first duty of the Federation should be to maintain the annual championship tournament, even if, as was the case this year, some of the leading players are unable to take part.

*Continued.* novel or biography which otherwise might not seem to be full value for money. But this is a farcical policy, and until the public demands that literature should be sold by weight, publishers ought to believe that it is quality rather than quantity which determines their demand.

Of course, if one just throws up the game as lost because of the difficulty in getting quality, then one might fall back on quantity in despair as the only alternative to offer; and so, if the B.B.C. officials and Sir Henry Wood were working under such conditions that it was impossible for them to give good performances of good music, then the inordinate length of the Promenade programmes might be excused. This, however, is not the situation at all. The conditions are now excellent, and the B.B.C. can go ahead and improve the Promenade programmes without fear of imperilling a valuable institution. In the days when the Promenades were in a precarious situation, dependent upon the enterprise of a private firm of music publishers, it was difficult, if not impossible, for Sir Henry Wood to carry out any of the reforms which, as a conscientious musician, he must have desired. But now I hope that Sir Henry Wood will exert all his influence, both for the sake of his own reputation and that of his orchestra and these concerts, to bring about a drastic revision of the programmes next season, so that only half the number of compositions are performed. Or, if this is too drastic a measure, surely a severe weeding out of trivial and superfluous works ought to be possible.

W. J. TURNER.

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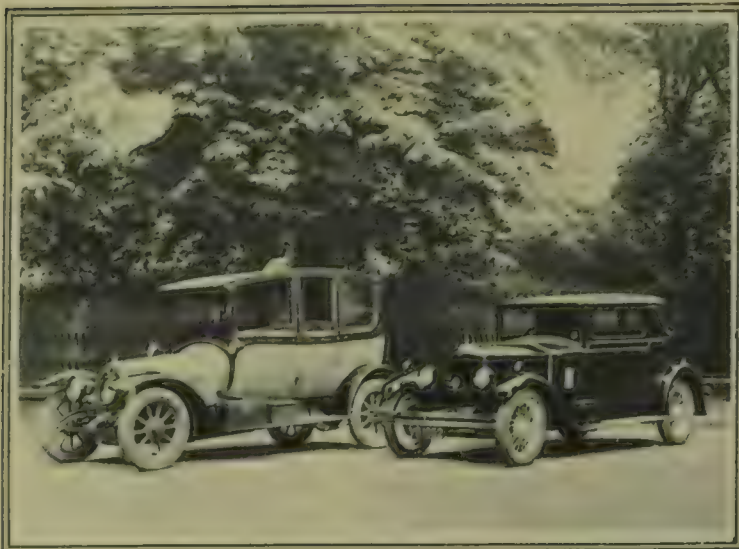
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CROSSEYS OF 1912 AND TO-DAY: AN OLD 15.9 SALOON (LEFT) AND A MODERN 15.7 SPORTSMAN'S COUPÉ.

The photograph shows a 1912 Crossley enclosed-drive saloon on the 15.9-h.p. Crossley chassis. The price of this model in 1912 was £875. This 1912 car is still in service, but the owner has now taken over the 15.7-h.p. Crossley sportsman's coupé shown standing alongside it. On the 1912 model the front nearside seat swings to one side to allow the driver to get into his own seat, and in its early days the petrol was pumped from the rear tank by air pressure. The roof is of mahogany panelling, and the windows are of the railway-carriage type.

#### WHAT IS WANTED OVERSEAS.

**D**URING the past few months a number of motorists from overseas, especially from Africa, have written to ask my advice on the types of cars I consider suitable for their various districts, the conditions of which are sometimes described in lurid terms. It is obviously impossible, unless one has personal knowledge of conditions everywhere, to describe the kind of car which would be suitable for all roads and tracks between Morocco and Cape Town, but, comparing the information I have from motorists who live in various parts other than the civilised centres near towns, I believe that I may possibly be able to give a rough description of the overseas car which would suit most people in Africa, and perhaps elsewhere.



A CAR EXHIBITED ON THE ROLLS-ROYCE STAND IN THE RECENT AUTOMOBILE EXHIBITION AT GENEVA: A "HOOPER" PATENT LIMOUSINE, WITH LEATHER ROOF AND QUARTERS, ON A ROLLS-ROYCE NEW PHANTOM CHASSIS. The car seats two people on the back seats and two on extra seats, which face forward and, when not in use, fold flush into the partition between the driver and the passengers.

**"Twenty-Five Miles an Hour."** I believe that in certain districts of Northern Rhodesia, conditions are very nearly as bad as can be found anywhere, and that, in consequence, any car which gives satisfactory service there will be a good investment for anywhere else where cars can be used at all. A correspondent from British West Africa sums up, in his request for advice, pretty well what is wanted throughout the continent. He says: "The roads are, of course, unmetalled and exceedingly rough, and a quantity of deep, loose sand is met with. No great pace is practicable; twenty-five miles an hour is a very good average on our best roads, but considerably more power is necessary to maintain a good average under the conditions." He then describes his experiences with the British Colonial model, which seems to have been only fairly successful. He tells me his price limit is £250 to £350, and when I read that I knew it would be very difficult, if not impossible, to recommend the kind of car he wants.

**Home-Made Roads.** I have a friend who lives somewhere near the Equator two years out of two-and-a-half, whose motoring is done chiefly on roads of his own building. A hundred miles beyond his sphere of work the roads,

abilities of the African car.

#### What You Must Have.

For example, my Rhodesian friend tells me that amongst the most important things is a closely fitting under-shield, such an under-shield as will effectively prevent water reaching certain parts when you are fording a river for a reasonable time, provided you can ford enough. He did not say so, but I imagine that this implies the necessity for carrying the forward end of the under-shield well up behind the radiator and inside the bonnet. It has been my interesting experience several times to ford rivers in Northern Africa with a car innocent of any form of under-shield, and I have a lively recollection of my feelings when I saw the hub-caps sink below the surface. The African car, in addition to having this kind of under-shield, must also have its carburetter and ignition placed as high as possible. For this reason, I imagine coil and battery ignition is to be preferred to magneto, as, within reason, the distributor can be placed most accessibly.

#### The Importance of Petrol Saving.

A very important point is fuel economy. When petrol costs 7s. or 8s. a gallon, the difference between running at twenty and twenty-five miles to the gallon becomes a serious one when it is time to add up the books. Together with this need for economy in fuel goes the need for considerable power. Nothing much less than 16 or 20 h.p. is really satisfactory, and, as we all know, twenty miles to the gallon for this size of engine on our own smooth roads is not always achieved. The African car must have a particularly simple carburetter, particularly simple and reliable ignition, and have its engine designed by a man who has learned to forget all about the lure of speed and to concentrate every cell of his brains on sturdiness and reliability.

My correspondent from West Africa says that he must have a four-speed gear-box, metal wheels and body. In this he is warmly supported by my friend in Rhodesia. Unless you have a large engine, such as the Americans use, a three-speed gear-box is to be avoided at all costs.

## THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

#### The Need of Storage Space.

A point of which my Rhodesian friend complains particularly bitterly is the lack of space for the storing of the most ordinary running equipment in his car. The jack, pump, and tyre-levers have no accommodation of their own, and must encroach upon the valuable space which should be devoted to the carrying of stores, such as spare petrol and food. Although there are roads running many hundreds of miles where



A NEW CAR SUPPLIED TO THE DUKE OF PORTLAND: A 20-H.P. SIX-CYLINDER HUMBER LIMOUSINE.

you would not expect them to exist, the African motorist, well away from the thickly populated cities and colonies, generally carries three days' provisions and three days' fuel. The proper African car must be a big carrier, and must have all its tool equipment properly bestowed.

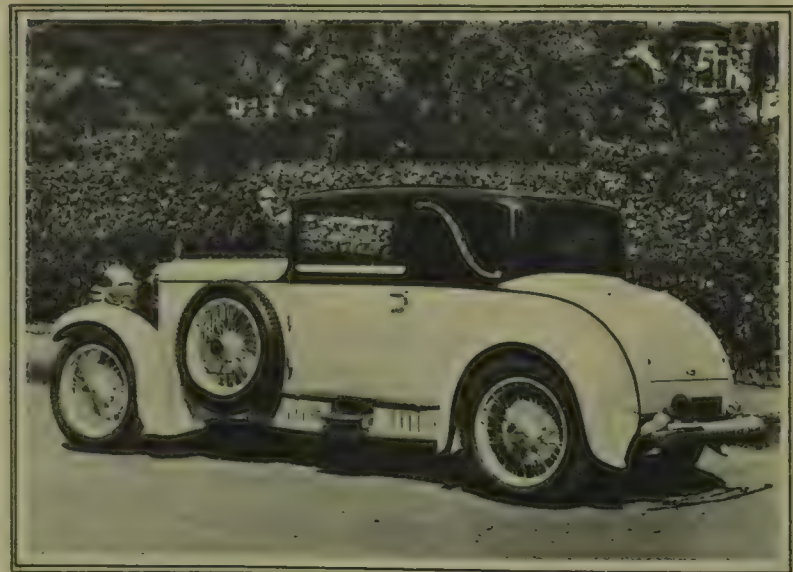
#### Why Not a Wooden Frame?

The springs and frame must be particularly robust, and in this connection, listening to tales of wild adventures between Dar-es-Salaam and the Atlantic, tales of an epidemic of fractured frames and springs which gave up the struggle after only a few hundred miles of African pot-holes, it struck me that quite a competence might be awaiting the man who can design and sell, at a reasonable price, an air-cooled car with a wooden frame, built in replaceable sections. There is a certain make of low-priced car in fairly common use in my friend's district which suffers frame breakages with a regularity which would be monotonous if it were not so inconvenient.

#### The Question of Clearance.

If you come to consider the needs of these African motorists, you must be struck immediately by the fact that they are almost exactly the needs of the European motorist. The curious thing about the whole of my correspondence and the conversations I had with owner-drivers in that continent, is that not once has the word "clearance" been mentioned. Provided that you have the average clearance of the modern car as used in Europe, say 8 in. or 9 in., you

[Continued on page 318.]



FITTED WITH A "FOUR-UNDER-THE-HEAD" COUPÉ BODY: A 20-H.P. SIX-CYLINDER SUNBEAM.

The special wings and steps are interesting features of this car, which is the property of Mr. A. H. Pass, of Pass and Joyce, Ltd., the well-known London motor traders. It is painted in cream and black and has black leather upholstery.





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## MARINE CARAVANNING.—XLV.

By COMMANDER G. C. E. HAMPTON.

OLD yachtsmen may complain of the noise and wash produced by "speed boats" and advocate their abolishment, but there is no doubt that they have come to stay. No type of boat has ever become as popular in such a short time in this country, and of all the different makes none seems better known than the Chris-Craft. The public hire business was undoubtedly started by these boats at Easter last year in this country, so their builders, and especially Mr. Arthur Bray, of 114, Baker Street, who handles them in the British Isles and France, may justly claim to have given pleasure to thousands, and to have earned the curses of a few.

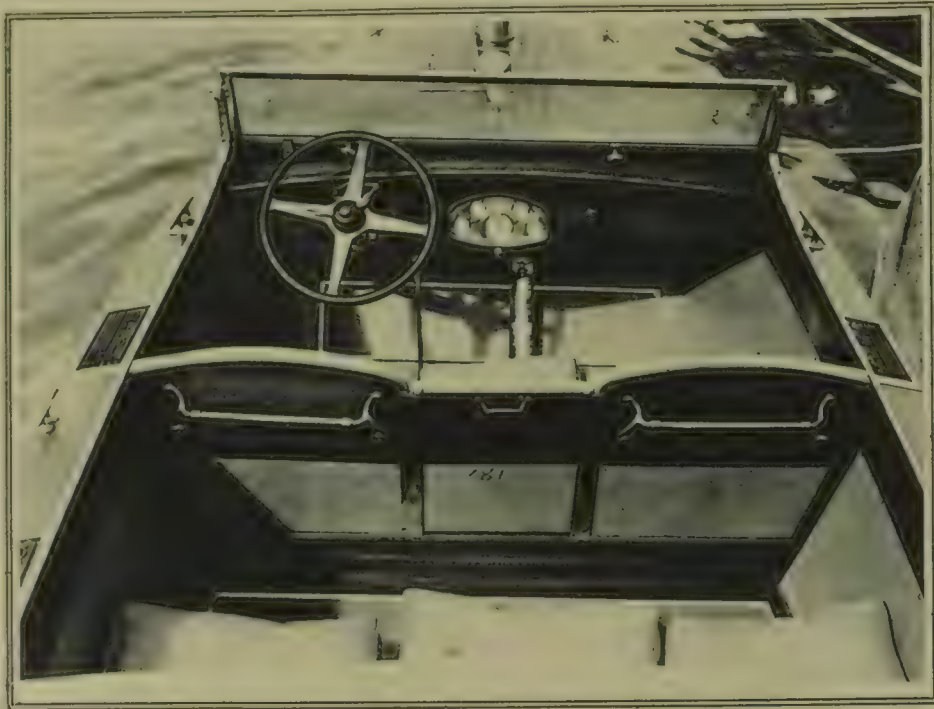
Chris-Craft are sufficiently numerous round these coasts to-day to constitute an "American invasion," for they form 60 per cent. of the hire boats, and a very large proportion of the tenders of large yachts. As an Englishman I should like to see British-built craft in their place, but I must admit that their present paramount position has not been attained, nor is it held, so much by their excellent sales organisation, as by their solid worth. Many have copied their design, and some have tried to improve on it, but no boat has yet equalled them in popularity. This may appear a slur on the British boatbuilding industry, but it is none the less true.

At their birthplace in America these vessels are built at the rate of ten per day, and in this country alone their sales have increased, I am informed, by 90 per cent. since last year, and exceed those of all other makes combined. These figures have made me study the construction of these boats carefully, and since doing so I have ceased to wonder at their success. The designs of the various models are masterly in that they combine sound practice throughout, without interfering with mass production methods,

and this in the case of boats is a great achievement. A greater one, however, is that they have proved themselves under the exacting conditions of public hire, in which service they have carried over 250,000 persons, and covered 180,000 miles without any complete breakdown. A sound "service" organisation with a sufficient stock of spare parts, coupled

but very few who are not conservative both as regards the design and the sale of their products. For many years they have enjoyed a ready market for their vessels because of a well-deserved reputation as builders of good craft. It would be difficult to find many to-day with sufficient capital to reorganise their yards so as to permit them to compete with foreign importations, and still more difficult to convince them of its wisdom, yet the history of the motor-car trade looks like being repeated again in this industry. The state of affairs is well known to the foreign builders of "speed boats," and they have taken full advantage of it. By their advanced designs and the careful study they give to small details and fittings which is very noticeable in the Chris-Craft, they set a good example to British builders that has already had good effect, but not yet enough.

Another point on which American firms score is that they generally deliver a boat on the date they promise, whereas deliveries on this side have become almost a scandal amongst certain firms, judging by the number of letters I receive on the subject from irate would-be owners. I think that firms that are guilty of this delay hardly recognise the fact that a boat cannot be compared with a motor-car in this country, in that the usual period in which it is used is restricted to the warm months. Providing, therefore, that his order has been placed, say, in March, in the case of a cruiser, or in May where smaller boats are concerned, an owner has a right to expect to have the use of his vessel for the whole summer, otherwise his deposit money is dead capital, and he finds that he must pay twice over for his holiday lodging, which must be found elsewhere than afloat, and probably at short notice. In their own interests I hope that British firms will take to advertising prompt deliveries under penalty if they fail, for I know of several orders lost owing to a bad reputation in this respect.



AN AMERICAN TYPE OF SPEED BOAT HIGHLY POPULAR IN THIS COUNTRY: THE FRONT COCKPIT OF A "MODEL 5" 26-FT. CHRIS-CRAFT RUNABOUT (WITH 200-H.P. KERMATH MOTOR), OR "MODEL 7" (WITH THE SAME HULL AND A 225-H.P. CHRIS-CRAFT MOTOR).

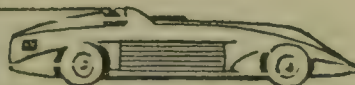
The centre of the front seat hinges to allow access from the rear seat. The instrument-board is provided with concealed lighting and simple controls. All cushions have box frame underneath loose cushions, the latter filled with kapok. Note the large cleats, step mats, cigar-lighter, and accessible fire-extinguisher. The seating accommodation is exactly the same when the hood is fitted, or with Sedan top, as in Models numbered 6, 8, 9, and 13.

with well-written catalogues and instruction books, which leave no detail unmentioned that the most ignorant might want to know, contributes to their success, but cannot be the sole cause of the large numbers of repeat orders that I hear about. Now I know many British builders of small boats,

# SPEED!

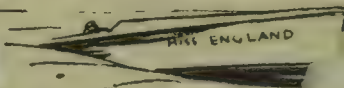


## IN THE AIR



## ON LAND

## AND OVER SEA



### WAKEFIELD

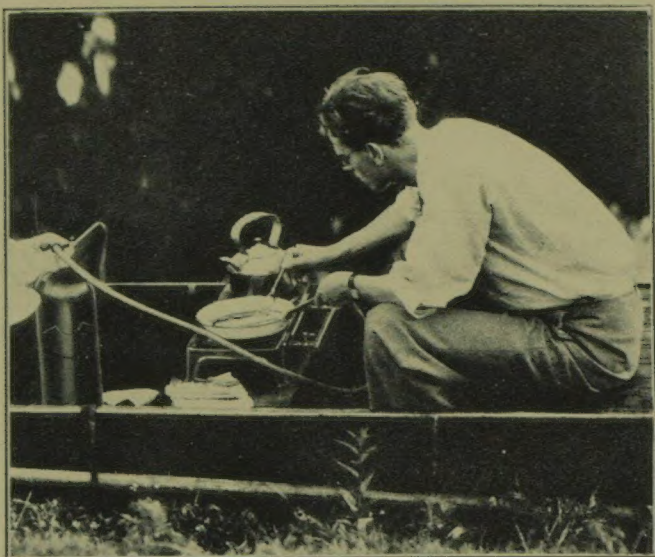
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—on punts and skiffs as well as on larger craft. Just a cylinder of gas, a length of tubing and a stove are required. Turn the tap, strike a match, and carry on as though you were using a coal gas stove at home — but remember that Dissolved Acetylene cooks a little faster. The cylinder illustrated contains 40 cu. ft. of gas and will supply

the double ring stove shown for about 12 hours continuous or intermittent burning (A customer reports boiling 32 quart kettles of water and frying 14 lots of bacon and eggs with one cylinder). Our illustrated brochure CR tells you all about the equipment and the system of cylinder exchange.

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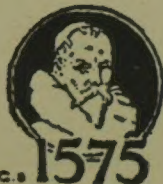
# BOLS

## LIQUEURS AND V.O GENEVA

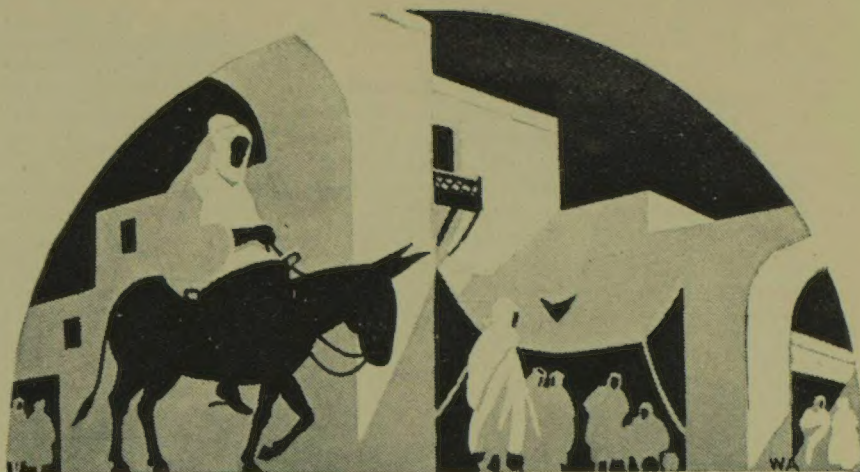
A curious shape... an unusual bottle altogether. It contains unusual liqueur — unusually good. You see, Bols Liqueurs recipes have been jealously guarded for 350 years.

By the by, try V.O. Geneva with Ginger Ale—it's good.

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Curaçao  
Maraschino  
Crème de Menthe  
Cherry Brandy  
Dry Gin  
and  
Very Old  
Geneva



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Service Advertising



**THE CHRONICLE OF THE CAR.**—(Continued from p. 314.)

are safe so far as built roads are concerned. Once you take to bush or jungle paths, it may very well be that a 20-in. clearance will not save you from disaster.

A "Colonial" Model is a "Home" Model. What, then, is the essential difference between a car which can be relied upon to give first-class service for a decent period in England and one for similar service in Africa? If my correspondents have stated their claims correctly, they are merely asking for the kind of car which should be obtainable in any showroom in England. The only doubtful point is the price. I am afraid my British West African correspondent will not be able to buy such a motor-car in England for as little as £350.

We learn that the Alfa-Romeo which secured a double victory in the Irish International Grand Prix was equipped with Champion sparking-plugs. On the first day, Ivanovsky's car won the Saorstat Cup, and on the second day the Eireann Cup. The Alfa-Romeo proved supreme winner of the Grand Prix on both days. This adds one more important event to the long list of Champion successes, and it will serve to enhance the already great reputation of the firm's productions in the eyes of every discerning motorist.

**DISCOVERIES AT "THE WEALTHY CITY OF THE DOUBLE SEA."**

(Continued from Page 286.)

in close proximity to the bust. They are coins of Nero, Galba, Vespasian, Trajan, and Hadrian, and, by their terminus of date with Hadrian, help to confirm the identification of the bust with that Emperor.

Important evidence has also been furnished by coins found in careful cleaning about various parts of the stage. As a coin of Sicyon and one of Corinth, both antedating 146 B.C., were lying in post holes cut in the living rock below the proskenion, it is certain that a stage structure existed here in the Hellenistic period. Much other interesting information has been gleaned from the coins, of which 5500 were found during the year. These range in date from silver Corinthian coins of the sixth century B.C. to modern times. There were several hoards of minor importance, and in two instances Byzantine coins, found with certain types of Byzantine pottery, help in giving an approximate date to the ware concerned.

The street that was uncovered last year at the end of the east parados was followed to the south-west. Some houses of Roman date were uncovered, and near them a floor with a Greek mosaic was preserved. The materials are small black and white pebbles laid in cement. The style, materials, and technique prove that this mosaic dates from before the middle of the fourth century B.C. Its presence

at Corinth is of great interest because of a story told by Galen, the physician, about the cynic philosopher Diogenes, who refers to a mosaic in the house of a friend of his at Corinth. The discovery of the new mosaic will quiet the scoffers at this tale, who have asserted that mosaics could not have existed at Corinth in the time of Diogenes—that is, shortly after the middle of the fourth century B.C. With the exception of the east and west wings of the cavea, the theatre has now been entirely uncovered. The results of this great work are the recovery of this notable monument of the ancient city and the discovery in and about it of much important and beautiful sculpture, of a unique series of paintings on the wall about the orchestra, of more than 13,000 coins, and of many other objects such as terra-cottas, vases, lamps, and inscriptions.

In addition to the work at the theatre, two hundred graves were opened in the cemetery located north of the cliff where the earth from the theatre has been dumped. The earliest graves date from the Middle Helladic age, about 1800 B.C., and the later limit is the end of the fifth or the beginning of the fourth century B.C. Then in the time of Augustus some of the graves were re-used by the Romans. This excavation has furnished the surprise of the season in the quantity, beauty, and variety of the vases that it has yielded. The common type of grave is a poros sarcophagus covered by a large stone slab (Fig. 1). The interior walls are usually coated with stucco, and

in one instance the stucco is painted with red and orange colours arranged in bands upon the walls and in a diagonal design on the cover. For the early burials, however, a coffin was not used, but the body was placed in the earth and was covered by a heavy stone slab.

The graves lie from 1 to 1½ metres below the present surface. The prehistoric graves are even deeper, varying from 2 to 2½ metres. In another part of the area a grave monument was discovered, constructed of six blocks of stone with the surface finished in such a way as to prove that originally this monument was left exposed above ground. About one metre below this platform four sarcophagi were uncovered that contained rich offerings, which included large Corinthian oenochoi and three Attic cylices with inscriptions. One of the cylices is signed by the potter Neandrus, only two of whose signatures have been previously known. Another cylix from a neighbouring grave has a facetious dedication to Leagros (Fig. 3 on page 287).

The pottery is abundant in quantity, excellent in its preservation, and of fine quality. There are good representations of the geometric style, characteristic early small Corinthian lecythi with an imbrication pattern, and beautiful Corinthian ware ornamented with animal friezes. The shapes of the Corinthian vases are very numerous, including large oenochoi, or wine-jugs (Fig. 8), pyxides or toilet-boxes (Fig. 4), long-necked jugs, two-handled bowls, saucers, scyphi, aryballi, and alabastra. The large collection of pyxides is particularly interesting because of the variety of shape and decoration. From this fine early Corinthian ware it is possible to trace a development to later and simpler Corinthian pottery associated with later Attic vases. Silver Corinthian obols in three of these later gaves are of great importance for the purpose of confirming their date, just as an Egyptian scarab from one of the earlier sarcophagi is of much chronological interest.

As a result of these new discoveries there is an abundance of pottery to illustrate the development, bloom, and decadence of the Corinthian style, and, moreover, chronological sequences are firmly established, because almost invariably the Corinthian ware was found in association with Attic products that can be more or less closely dated. An immediate consequence of this season's campaign should be the suppression of the popular myths that Corinthian pottery was made at Sicyon, and that the Romans destroyed or stole every good thing in Corinth.

**HQ**

*Neidpath Castle  
on the Tweed*

*Mellow with Age*

**HIGHLAND  
QUEEN**

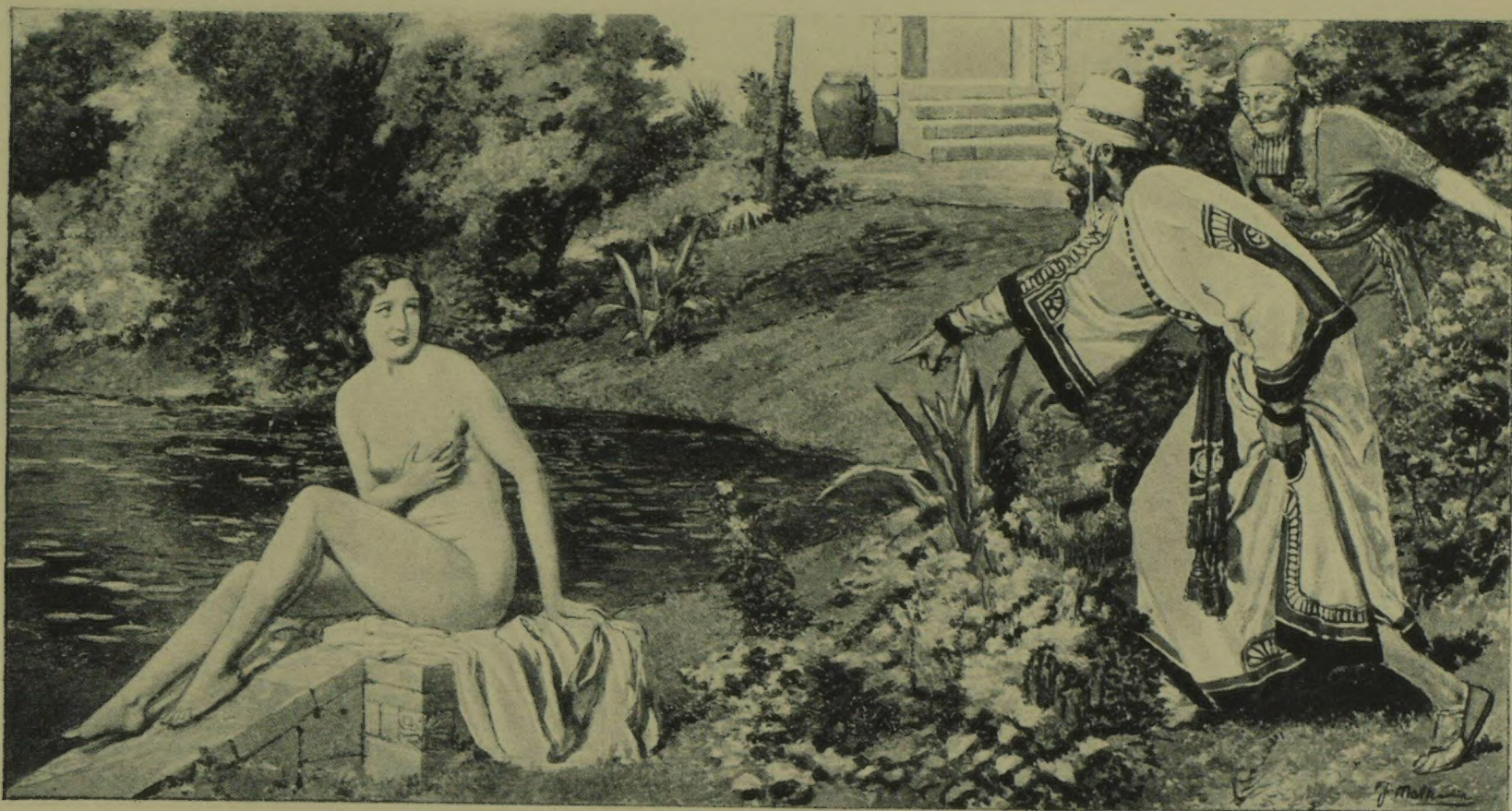
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"... Two of her husband's friends ... judges of the people, elders ... suddenly appeared and ran towards her."

## More Compelling than any Heroine of Fiction



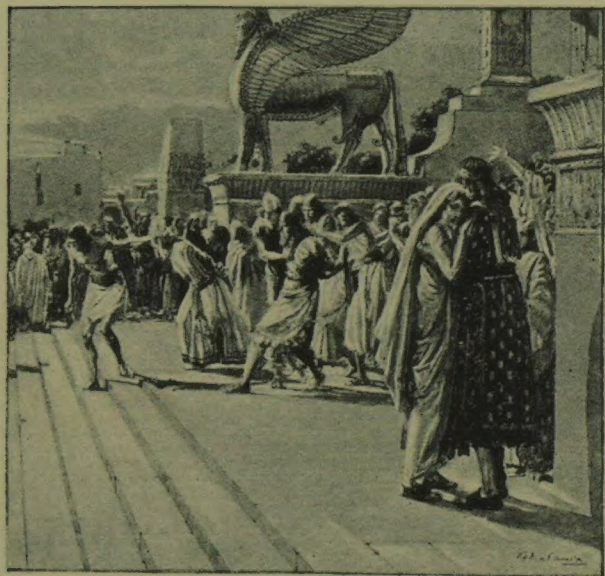
"... Are ye such fools, ye sons of Israel, that without examination or knowledge ye have condemned a daughter of Israel ..."

More dramatic, more romantic, more fascinating—because they once lived, hundreds of years ago, lived and loved and paused, ere they died, to write their stories in enduring letters on the shifting sands of time. "Famous Women of History"—Helen of Troy, Boadicea, Judith, and now Susanna—they are passing, month by month, in lordly procession through the pages of *BRITANNIA & EVE*. No artist could bring them to life more colourfully than Fortunino Matania, R.I., famous for his wealth of accurate historical detail and his imaginative handling of classical subjects. In the August issue, now on sale, his vivid brush kindles the old story of Susanna and the Elders into melodrama, while Kenneth Bell's account of the one vibrant chapter in Susanna's blameless life vies with any one of the brilliant pieces of fiction in the most entertaining of all magazines—*BRITANNIA & EVE*.

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# BRITANNIA and EVE

August Number—Now on Sale—One Shilling



"... The proper penalty for giving false witness ... the penalty of death ..."



## THE TOUCH, THE TOUCHER, AND THE TOUCHED.

(Continued from page 284.)

of any known guild"; and "Pewter Replicas of Silver 'Given' to Stuart Kings." Of this last, our authority has it: "The story takes various forms, according to the teller's frame of mind. Its period is the seventeenth century; the King's name is given variously as Charles I., James II., or Charles II.—I think William III. has escaped so far! It runs on these lines. . . . During the wars (which wars are not stated) loyal subjects gave up their silver (either voluntarily or by confiscation) to replenish the King's depleted exchequer, for use in 'the wars' or for his personal requirements, and that in return, and as a pledge of repayment 'when the said King came into his own' (which never happened), EXACT REPLICAS IN PEWTER, MARKS AND ALL, WERE GIVEN IN EXCHANGE!" And thereupon he demolishes the yarn, concluding: "Does it seem likely that in those stirring times opportunity could be found for making exact replicas in pewter of the thousands and thousands of pieces of silver so given (or confiscated)?"

Then, as to the illustrations, these also have fascination other than that inherent in them as depicting examples of art and utility. Witness the barber's bowl "with depression for (?) soap" and with wriggle-work decoration; the very rare trumpet-based candlestick of c. 1660; the equally uncommon late-seventeenth-century octangular-based candlestick; "coasters," or wine-slides, for enabling the liquor to be coasted round the table; a pewter Crown-piece; caudle cups too precious to have assisted at the famous Curtain Lectures; flagons "for the use of the Holy Sacrament of our Lord's Supper"; a "Rehoboam" of about 1700, with the

crests of Shaw-Stewart, Baronet, and the Badge of Nova Scotia; ale flagons "with perforated 'gratings' at the base of the spout to keep the hops from pouring into tankards"; the milk-bottle for newborn lambs; a plate recovered from the Spanish Armada galleon *Florentia*, sunk in Tobermory Bay; that *rara avis*, a genuine Scottish pewter quaigh, of about 1670; a tankard that was probably made to commemorate the execution of Charles I. and has a relief portrait of that king inside its cover; a teapot, very rare; and the singular set of six Merry Man plates of about 1750, bearing the lines—one upon each—"What is a Merry Man?" "Let him do what he can," "To entertain his Guests," "With wine and Merry Jests," "But if his Wife does frown," "All merriment goes down." Plus, of course, the suggestive barber's "reminder" basin! This is in the collection of Mr. Walter G. Churcher, and it is noted of it: "Engraved, 'Sir: Your quarter is up.' C. 1780. Diameter, 5 ins.; height, 3 ins. No marks. Similar bowls were presented before his clients by the barber, to remind them that another quarter's payment was due." Flourished suddenly by a Figaro armed with a razor, it was, no doubt, as effective as a Final Demand!

So to the list of pewterers and their marks. There again is much that is enlightening, apart from the names and the touches. For you have the success and the failure, the whipped apprentice who had peculated, pewterers fined or otherwise dealt with for "speaking contemptuous words," making bad wares, giving warning of projected searches for base pieces, selling at less than trade prices, not attending at the King's restoration (1659), appearing at the Guildhall without a Livery Gown, freeing an apprentice two years before his indentures expired; pewterers compelled to add disgrace marks to their touches—often, a knot about the name and date.

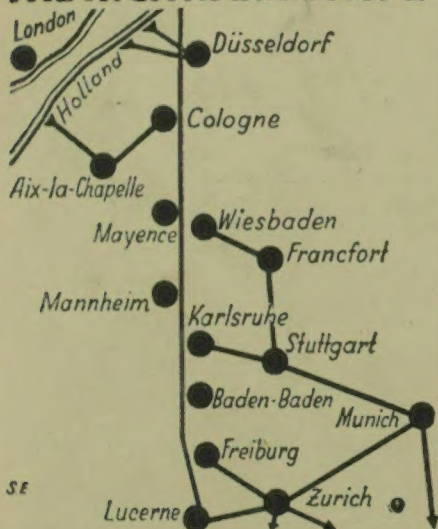
Further, there is story behind many of the touches—particularly, that of Robert Parr, of London, which shows "Old Tho Parr." This was struck in about 1681, and "the device is explained by a note in *Berrow's Worcester Journal* of Jan. 29, 1767, when in speaking of the death of the wife of the last-named it says: 'Died, Mrs. Parr, aged seventy-four, wife of Mr. Parr, an eminent pewterer in Greek Street, and a lineal descendant of the famous old Parr who lived to the age of 152 years and upwards and died in the reign of King Charles II.'"

Now, as final word, let it be noted that a "Jacket" is not always over-embroidered! That worn by "Old Pewter" is quite fairly "em-blurbed" with "The book is one of outstanding importance to all Connoisseurs and Collectors, while no enthusiast for this fine old English craft can possibly afford to be without it."

E. H. G.

The course of the Burnham and Berrow Golf Club is to be the scene of the next English (Close) Amateur Championship in April 1930, and this fact lends interest to the West of England Amateur Championship—an open meeting held each year at Burnham in September. The dates for this year's "West of England" are Sept. 2 to 7. On the first day a match will be played between the club and a team of the visitors. In the following week the autumn meeting of the club is held, and all events at this meeting are open to non-members. At full stretch the course constitutes a very fine test of golf, but much of the charm of these deservedly popular meetings arises from the fact that the club contrives to make all competitors feel really welcome. The secretary, Lieutenant-Colonel W. F. R. Kyngdom, D.S.O., will be most happy to supply any information desired as to the programme of events, hotel accommodation, and so on.

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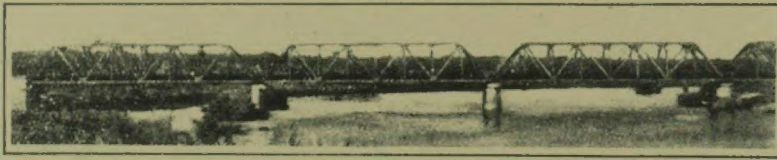
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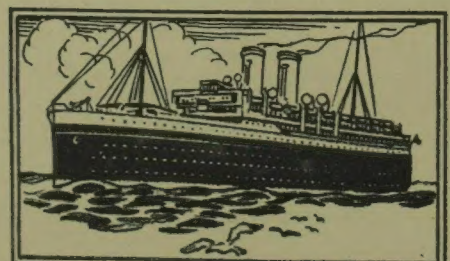
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